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CONTENTS

DEPARTMENT OF PRINTED BOOKS

- JULIAN ROBERTS: The 1765 edition of *Goody Two-Shoes* page 67

DEPARTMENT OF MANUSCRIPTS

- C. E. WRIGHT: The work of Thomas Willement, stained-glass artist,
1812-65 1
- JENNY LEWIS: Mary Russell Mitford Letters 6
- L. J. GORTON: The Holland House Papers and their history 71
- P. J. WILLETTS: Sir Nicholas Le Strange's collection of Masque Music 79
- P. D. A. HARVEY: An Elizabethan Map of Manors in North Dorset 82
- D. H. TURNER: Illumination from the School of Niccolò da Bologna 84

DEPARTMENT OF ORIENTAL PRINTED BOOKS AND MANUSCRIPTS

- K. B. GARDNER: A Persian bookbinding of the sixteenth century 10
- G. M. MEREDITH-OWENS: An illustrated Turkish treatise on the Zodiac 12
- MARTIN LINGS: Unique Arabic manuscript 15
- NORAH M. TITLEY: An illustrated Persian glossary of the sixteenth
century 15

DEPARTMENT OF COINS AND MEDALS

- G. K. JENKINS: Recent acquisitions of Greek Coins 89

DEPARTMENT OF EGYPTIAN ANTIQUITIES

- A. F. SHORE: A rare example of a dedicatory inscription in early
Demotic 19
- A. F. SHORE: A silver libation bowl from Egypt 21

DEPARTMENT OF GREEK AND ROMAN ANTIQUITIES

- D. M. BAILEY: A group of false Roman lamps 94

DEPARTMENT OF BRITISH AND MEDIEVAL ANTIQUITIES

- W. H. MANNING: A relief of two Greek freedmen 25
- R. L. S. BRUCE-MITFORD: The Lindisfarne Gospels in the Middle
Ages and Later 98

DEPARTMENT OF ORIENTAL ANTIQUITIES

PRATAPADITYA PAL: Notes on five sculptures from Nepal	29
SOAME JENYNS: The Hon. Mrs. Basil Ionides' bequest of Chinese Export Porcelain	101

DEPARTMENT OF ETHNOGRAPHY

P. A. ALLISON: African ethnography from Kew	103
B. A. L. CRANSTONE: The British Museum Ethnographical Expedition to New Guinea, 1963-4, a preliminary report	109

SHORTER NOTICES

Tenth-century dish from Iraq	35
English medieval gittern	35
Acquisitions by the department of Ethnography	36
Richard Strauss centenary exhibition	36
'Harunobu and his age'	37
Nigerian bronze mask	38
Persian influence in China	119
Roman binding for King Charles II	120
Wood sculpture from Orissa	120
A fourteenth-century Japanese cult portrait of the Buddhist Priest Jion Daishi	120

ACQUISITIONS

Printed Books	39
Manuscripts	57 and 121
Oriental Printed Books and Manuscripts	58 and 122
Prints and Drawings	60 and 123
Coins and Medals	125
Egyptian Antiquities	62 and 125
Western Asiatic Antiquities	126
Greek and Roman Antiquities	127
British and Medieval Antiquities	62 and 127
Oriental Antiquities	63 and 128
Ethnography	130

PLATES

(following page 65)

- I. Persian binding, late sixteenth century. Inner back cover of *Kulliyāt i Ahlī*. 29·8 × 17·1 cm. Or. 12864
- II. *a.* A Turkish treatise on the Zodiac: Cancer. Or. 12921, f. 4a
b. A Turkish treatise on the Zodiac: Virgo. Or. 12921, f. 6a
- III. *a.* A Turkish treatise on the Zodiac: Capricornus. Or. 12921, f. 10a
b. A Turkish treatise on the Zodiac: Pisces. Or. 12921, f. 12a
- IV. A Unique Arabic Manuscript. Or. 12898, f. 1^r
- V. A Unique Arabic Manuscript. Or. 12898, f. 116^r
- VI. *a.* A she-camel which kicks its milker (*zabūn*). Or. 3299, f. 149b
b. A boaster (*sabūs* or *subūs*). Or. 3299, f. 163b
c. Ploughshare (*zinjir*). Or. 3299, f. 145a
- VII. *a.* A ram used for teaching children to ride (*khūch*). Or. 3299, f. 103b
b. Dragon (*daryūsh*). Or. 3299, f. 119b
c. Raw Cotton (*mashureh*). Or. 3299, f. 272a
d. Tail-wagging (*dum lābeh*). Or. 3299, f. 128a
- VIII. Philonicus and Demetrius, Greek freedmen of Publius Licinius, Fasces, and sculptor's tools at the sides, coining implements above. Early first century A.D.
- IX. Steatite Bowl from Egypt
- X. Silver Bowl from Egypt
- XI. Candra. Fifteenth–sixteenth century, Nepal
- XII. Sūrya. A.D. 1390. Banepa, Eastern Nepal
- XIII. Tārā. Fourteenth century, Banepa, Eastern Nepal
- XIV. Gaṇeśa, c. A.D. 1390. Banepa, Eastern Nepal
- XV. Vaikuṇṭha-Kamalajā, seventeenth century, Nepal
- XVI. Pottery bowl in pale yellow lustre, Mesopotamia, tenth century

(following page 131)

- XVII. The 1765 edition of *Goody Two-Shoes*
- XVIII. 'The Tempest.' Add. MS. 10444, f. 33^b
- XIX. Anecdotes collected by Sir Nicholas Le Strange. Harley MS. 6395, f. 16b
- XX. Part of a Map of Sherborne (Dorset) and District, 1569–74. Add. MS. 52522

- XXI. Leaf with a miniature of a funeral, one of eight leaves illuminated in the late fourteenth century in the tradition of Niccolò da Bologna. Add. MS. 52539, f. 7
- XXII. Recent acquisitions of Greek Coins
- XXIII. A group of false Roman lamps
- XXIV. Chinese Export Porcelain. Ch'ien Lung period (1736-96)
- XXV. Chinese Export Porcelain. Ch'ien Lung period (1736-96)
- XXVI. Chinese Export Porcelain. K'ang Hsi period (1680-1722)
- XXVII. Chinese Export Porcelain. 1779
- XXVIII. *a.* A board from the cult house at Brolemavip, Upper Tifalmin Valley
b. A wooden shield from the Ifilkamin, Upper Tifalmin Valley
c. A wooden shield from the Urapmin, Lower Tifalmin Valley
- XXIX. Upper Tifalmin men
- XXX. *a.* A Wokeimin from the Fly River headwaters, on a trading visit to the Upper Tifalmin
b. Planting taro with a digging stick
- XXXI. *a.* Brolemavip village, Upper Tifalmin Valley
b. The front of the cult house, Brolemavip
- XXXII. Porcelain Ewer

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The cover illustrations shows a woodcut, 'Master
and Pupil' from *Speculum artis bene moriendi*.
Printed by Heinrich Quentell, Cologne, c. 1495

CONTENTS

C. E. WRIGHT: The work of Thomas Willement, stained-glass artist, 1812-1865	<i>page</i> 1
JENNY LEWIS: Mary Russell Mitford Letters	6
K. B. GARDNER: A Persian bookbinding of the sixteenth century	10
G. M. MEREDITH-OWENS: An illustrated Turkish treatise on the Zodiac	12
MARTIN LINGS: Unique Arabic manuscript	15
NORAH M. TITLEY: An illustrated Persian glossary of the sixteenth century	15
A. F. SHORE: A rare example of a dedicatory inscription in early Demotic	19
A. F. SHORE: A silver libation bowl from Egypt	21
W. H. MANNING: A relief of two Greek freedmen	25
PRATAPADITYA PAL: Notes on five sculptures from Nepal	29

Shorter notices:

Tenth-century dish from Iraq	35
English medieval gittern	35
Acquisitions by the department of Ethnography	36
• Richard Strauss centenary exhibition	36
'Harunobu and his age'	37
Nigerian bronze mask	38

Acquisitions:

Notable acquisitions of Printed Books 1962-63	39
Manuscripts	57
Oriental Printed Books and Manuscripts	58

Prints and Drawings	60
Egyptian Antiquities	62
British and Medieval Antiquities	62
Oriental Antiquities	63

PLATES

(following page 65)

- I. Persian binding, late sixteenth century. Inner back cover of *Kulliyat i Ahlī*.
29·8 × 17·1 cm. Or. 12864
- II. *a* A Turkish treatise on the Zodiac: Cancer. Or. 12921, f. 4a
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b A boaster (*sabūs* or *subūs*). Or. 3299, f. 163b
c Ploughshare (*zinjīr*). Or. 3299, f. 145a
- VII. *a* A ram used for teaching children to ride (*khūch*). Or. 3299, f. 103b
b Dragon (*daryūsh*). Or. 3299, f. 119b
c Raw Cotton (*mashureh*). Or. 3299, f. 272a
d Tail-wagging (*dum lābeh*). Or. 3299, f. 128a
- VIII. Philonicus and Demetrius, Greek freedmen of Publius Licinius, Fasces, and sculptor's tools at the sides, coining implements above. Early first century A.D.
- IX. Steatite Bowl from Egypt
- X. Silver Bowl from Egypt
- XI. Candra. Fifteenth–sixteenth century, Nepal
- XII. Sūrya. A.D. 1390. Banepa, Eastern Nepal
- XIII. Tārā. Fourteenth century, Banepa, Eastern Nepal
- XIV. Gaṇeśa, c. A.D. 1390. Banepa, Eastern Nepal
- XV. Vaikunṭha-Kamalajā, seventeenth century, Nepal
- XVI. Pottery bowl in pale yellow lustre, Mesopotamia, tenth century



THE WORK OF THOMAS WILLEMENT, STAINED-GLASS ARTIST, 1812-1865

AN important addition to the Department of Manuscripts' holdings of manuscript material associated with Thomas Willement (1786-1871), 'Heraldic Artist to King George IV' and 'Artist in Stained Glass to Queen Victoria', has been made through the generosity of Mr. A. L. Wilkinson, himself a distinguished stained-glass artist, who has presented to the Department Willement's own record of the stained glass and other work carried out by him between 1812 and 1865.¹ A brief selective record of his chief work in stained glass executed from 1812 to 1840 was printed in the latter year by Willement himself for private distribution, under the title *A Concise Account of the Principal Works in Stained Glass . . . executed by Thomas Willement*; but the printed list covers but a small proportion of his output for which the manuscript record now acquired (and numbered Add. MS. 52413) is extraordinarily full.

The gift is all the more welcome too as the many sides of Willement's activities are already well represented in the Department's collections. He made several contributions to heraldic literature both in print and in manuscript, the latter being represented in the Department by his ordinary of ecclesiastical arms compiled in 1831 (Add. MS. 40853), his ordinary of filial distinctions used by the Blood Royal of England compiled in 1826 (Add. MS. 40852), and his collection of material for a work to be entitled 'The Ritual of Chivalry' which was brought together between 1816 and 1819 (Add. MS. 36303).² Perhaps more important from the heraldic point of view, however, is the fact that several original heraldic manuscripts are associated with him as one-time owner, of which the most important is the late fourteenth-century roll of arms known as 'Willement's Roll' from the fact that it was published by him in 1834 and thereafter disappeared from sight until 1954 when it reappeared as lot 252 in the sale of Lord Derby's library at Christie's on 24 March of that year and was acquired by the Museum (Egerton MS. 3713).³

His interest in stained glass was also represented in the Department's collections, first, by the manuscript draft of his history of stained-glass painting compiled about 1834 (Add. MS. 36588) and secondly, and of course in a much more interesting and valuable way, by the great collection of his drawings of stained glass preserved in eight volumes in Add. MSS. 34866-73; most of these drawings are in water-colour and bear notes and dates by Willement himself and range from 1815 to 1864, the modern glass, chiefly to his own designs, being preserved in volumes vi-viii (Add. MSS. 34871-3) of the collection. It is in relation to these last volumes—and of course as a picture of Willement's stained glass production as a whole—that the newly acquired manuscript is of special interest. Thus, among the earliest entries in Add. MS. 52413 is the following

record of work executed for the Earl of Abergavenny at Eridge Castle in 1819: 'A large Armorial Window with Equestrian portrait. Many other Windows for other parts of the Castle and much decoration on the walls and ceilings generally:—up to 1838'; a water-colour drawing of mural work for the dining-room is inserted, but though no drawing of the equestrian portrait window is preserved among the drawings there are numerous sketches for other stained-glass windows at Eridge in volumes vi and vii.⁴ Again, an entry under 1824 records work designed for the Duke of Newcastle's Nottinghamshire seat, Clumber, now destroyed, and fortunately some at least of this work is recorded for posterity in several drawings in Add. MS. 34871 (fols. 4, 48, 72) and 34873 (fols. 10, 270).

The record reflects incidentally in a most interesting way the immense building activity, both secular and ecclesiastical, that characterized the post-Waterloo period well up to the 60's and 70's. For the mansions erected in the Gothic and Tudor styles in these decades Willement was called upon to design a great deal of the stained glass. One of the largest purveyors of such houses was the architect and antiquarian draughtsman, Edward Blore (1787-1879), over 3,000 of whose drawings are in fact preserved in the Department (Add. MSS. 42000-47) and it is therefore of particular interest to see how far Willement's work for Blore houses is illustrated by the record. Three examples may be noted. For Blore's remarkably successful castellated mansion admirably sited in most romantic surroundings, Goodrich Court, Herefordshire,⁵ which Blore designed (in the style of Edward II's reign) in 1828 for Sir Samuel Rush Meyrick, largely to house Meyrick's great collection of armour,⁶ Willement prepared in that and the following year, according to the record, several pieces of stained glass for the windows of the 'great Hall' (that is, the Inner Hall) and chapel, designs for which are preserved among the Willement drawings (Add. MS. 34871, fols. 8, 20); secondly, possibly in connexion with Blore's reconstruction of Crewe Hall for Lord Crewe, the newly acquired manuscript records under 1834 'A large lantern light in the Great Hall filled with ornamental stained glass in the Elizabethan style', for which, however, no Willement drawings survive, an unfortunate fact as the house was destroyed by fire and rebuilt in 1866 to the plans of another architect (Edward Barry); thirdly, for Blore's Crom Castle in Ireland built in 1831 for Lord Erne⁷ Willement supplied in 1840 an additional window for the corridor. For several of Anthony Salvin's buildings Willement provided the stained glass as the present record shows: for Penrhyn Castle, near Bangor in Carnarvonshire, which Salvin designed in Norman style for Pennant, Willement designed in 1835 two 'extremely large windows for the Great Hall—signs of the Zodiac and of the labours of the correspondent months', and produced further work in 1837.⁸ And for Salvin's great Lincolnshire mansion, Harlaxton Manor, near Grantham, Willement supplied (according to the record) 'a large Heraldic

window for the bay of the great Hall' in 1838, 'Three Compartments of Royal Arms, badges, &c. within an elaborate Elizabethan border' in 1844, and 'Six rich compartments of Ornament . . .' in 1853. A very considerable number of the most well-known houses of England figure in the record: Burghley Hall; Charlecote Park; Powderham Castle; Capesthorpe; Sudeley Castle; Alton Towers; Stoneleigh Abbey; and Wimpole Hall, to mention only a few, the last ever to be gratefully remembered in the Museum for its association with Edward Harley, 2nd Earl of Oxford, (who continued the work of his father, Robert Harley, in forming the great library of Harleian MSS., one of the foundation collections of the Museum), and for which Willement designed in 1838 for a later owner, Lord Hardwicke, the heraldic stained glass on the principal staircase.⁹ And for the Commissioners of Her Majesty's Woods and Buildings he executed much of the new stained glass for Hampton Court Palace, including the curved bay window of the Great Watching Chamber, considered by some to be his finest work.¹⁰

Much better known and more familiar, of course, is the stained glass designed by Willement for ecclesiastical buildings, and it is noteworthy in this connexion that while in the earlier part of the record, say up to about 1840, most of his work was done for secular buildings, thereafter churches and other ecclesiastical buildings predominate.¹¹ For St. Augustine's College, Canterbury, the first important work undertaken by Butterfield (1845-50), Willement supplied a considerable amount of stained glass for the library and chapel in 1847 and for the chapel of Ambrose Poynter's first work (1826), the Royal Hospital of St. Katharine, Regent's Park, in 1828 and later years. At Kilndown Church in Kent he was associated in restoration work with Carpenter and Butterfield in 1844 under the supervision of Beresford Hope, with whom he had been in contact in the St. Augustine's College work. His work at one church, St. Bartholomew's, Cresswell, Northumberland, erected in Neo-Norman style about 1836, has attracted the special attention¹² of Professor Pevsner who notes of his two east windows and six medallions in white and yellow that they are in a style remarkably well and intelligently copying that of c. 1200: Cresswell appears in the record in fact over a considerable period of time—1836, 1838, 1839, 1855, and 1857—though the entries to the last two years are for rather elaborate work. In addition to new work he was also called upon to advise or help in the restoration or insertion of old glass and this side of his activities is perhaps less well known except possibly in the case of what he accomplished at St. George's Chapel, Windsor (for which he was also appointed by the Dean and Canons to execute new glass and for which numerous entries appear in the record).¹³ He was responsible for the repair of the old glass in the church at Stoke Poges in 1848, of all the ancient glass at Charlecote in 1831, and of the sixteenth- and seventeenth-century armorial glass in the church at Radley, Berkshire. In 1841, according to the record, he

was responsible for the insertion at St. George's, Hanover Square, of fifteenth-century stained glass said to have been bought at Mechlin (Malines) in Flanders by the Marquess of Ely.¹⁴

In addition to the date, place, and description of the glass Willement also added in the record against each entry the names of those for whom the work was executed, and not of least interest in this respect is the record of the extensive work carried out in 1846 and 1847 by him at Davington Priory in Kent, his own home (from 1845), where he was also patron of the Church of St. Mary Magdalene.¹⁵ Apart from the nobility and gentry several names here recorded are worth noting: for example, Beriah Botfield at whose expense work was carried out at Norton church in Northamptonshire at several dates and for whom he designed and executed the great west window in St. Laurence's Church at Ludlow in 1860; William Beckford at Bath in 1841; William Morrison at Fonthill in 1849; The Rev. William Maskell, the liturgiologist, for St. John's Church at Devizes in 1843; George Ormerod, the Lancashire antiquary, at Tyldesley church near Bolton in 1824; and A. W. Pugin for Oscott Chapel near Birmingham and Keighley Chapel in the West Riding, both in 1840.

One expression of personal feeling finds a place in the record; in 1846 under the Mostyn Hall entry occur (in brackets) the words: 'Never paid for!'

In addition to stained glass Willement executed wall and other decorations and these are separately listed towards the end of the record (at pp. 164-7), the first entry under this head describing heraldic decorations painted for Sir James Graham, Bart., at Netherby Hall, in Cumberland, in 1839; the last, 1865, relates (as does that in the stained-glass record) to his work in the Chapel Royal of the Savoy. The manuscript is completed with indexes of places and the persons at whose expense the work was carried out. Loosely inserted are a few original designs and, at the end, a number of printed prospectuses or lists of his works, such as his account of Davington Priory already referred to and his proposed *Ritual of Chivalry*, for which the manuscript material is in Add. MS. 36303 but which was never published.

Willement's stained glass output as this record shows was enormous (and only one reference is made above to his very large windows), and must inevitably therefore have been uneven in quality. There can be little doubt indeed that it was as an heraldic glasspainter that he achieved his greatest success: a recent writer¹⁶ on him has said: 'Perhaps his correct status may best be set down by taking a little from each of his Royal titles, and describing him as an "Heraldic Stained-glass Artist"'. This is both concise and true, since his heraldry was artistic and accurate, while his glass was (considering the age in which he worked) excellent.' Perhaps we may fittingly close with this tribute to what Willement achieved in a lifetime of untiring industry in but one of his several (albeit related) fields of activity.

C. E. WRIGHT

¹ A short note on the manuscript by the donor will be found in *Journal of the British Society of Master Glass-Painters*, xiv, 2 (1964), pp. 50-51.

² This was never published: a French translation of a prospectus is preserved in the newly acquired volume (Add. MS. 52413).

³ See *British Museum Quarterly*, xix (1954), p. 49 and pl. xvii. Of other original heraldic manuscripts now in the Museum, he also owned in 1828 a copy of the 1515 Parliament Roll (Add. MS. 40078) and in 1830 a late work, an Alphabet of Arms compiled by Barak Longmate for the years 1760-93 (Add. MS. 30373). He was also the owner of Add. MSS. 26752-9, 28549, all heraldic manuscripts, of which Add. MSS. 26752-9 were acquired at what was described as the first part of the sale of his library, which took place 22 June 1865, six years before his death; a second sale took place, long after his death, at Sotheby's, 18 July 1923, lots 939-1034. A collection of heraldic material brought together by Willement (including several drawings by himself) under the title 'Heraldic Antiquities' is preserved in the Department of Printed Books under the press-mark C. 38. 1. 5. A volume of Church Notes made by him between 1827 and 1843 is described by H. T. Kirby in *Journal of the British Soc. of Master Glass-Painters*, ix (1943-6), pp. 127-31. The manuscript of his *Regal Heraldry*, published in 1821, is preserved in the library of the Society of Antiquaries (MS. 747).

⁴ Add. MSS. 34871, fols. 9, 52, 75; 34873, fols. 241, 268, 275.

⁵ Seen by the writer in May 1948 but unhappily demolished in 1950. Blore's drawings are in Add. MS. 42027, fols. 94-96.

⁶ See J. Skelton, *Engraved Illustrations of Ancient Armour . . . at Goodrich Court*, Oxford and London, 1830, 2 vols. The Entrance Hall and the Grand Armoury are illustrated in Pls. 1 and XIII.

⁷ Blore's designs are in Add. MSS. 42027, fols. 101, 102; 42029, fol. 117.

⁸ Drawings for two of the Penrhyn pieces are preserved in Add. MSS. 34871, fol. 64, and 34873, fol. 190.

⁹ Only the more spectacular Harleian MSS. were intermittently at Wimpole, but it did in fact

for some time house the great collection of Hardwicke Papers which came to the Museum in 1899 (Add. MSS. 35349-36278).

¹⁰ His drawings for the Hampton Court Palace glass are in Add. MS. 34873, fols. 221-7.

¹¹ This change in character is illustrated also by the synopsis of 'Selected Examples of Gothic Buildings erected between 1820 and 1870' appended by C. L. Eastlake to his *A History of the Gothic Revival*, 1872.

¹² *Northumberland* (The Buildings of England series, vol. 12), 1957, pp. 135-6.

¹³ Willement published his own account of his researches and of the work carried out by him at St. George's in a slim volume entitled, *An Account of the Restorations of The Collegiate Chapel of St. George, Windsor. With some particulars of the Heraldic Ornaments of that Edifice*, 1844. His work at St. George's won high praise from G. W. Eve in his *Decorative Heraldry*, 1907 ed., pp. 248-9.

¹⁴ Willement's own water-colour drawings of some of this glass are in Add. MS. 34869, ff. 49, 51, 52, and cf. fols. 111-16 for a pictorial representation of the whole scheme. This is but one of several examples of foreign stained-glass that was being acquired on the Continent in the period immediately following the French Revolution and shipped to England. The most beautiful early glass in Essex—that at Rivenhall—owes its origin to this traffic, being French glass of twelve-century date from La Chenu near Tours; one of the largest examples is that at Hingham in Norfolk and perhaps the best known that introduced into Lichfield Cathedral in 1803 from the Abbey of Herckenrode in Flanders. H. J. Westlake in *A History of Design in Painted Glass*, 1881-94, gives numerous examples; see especially vol. iv, pp. 60-71. The subject has recently been dealt with in *Journal of the British Society of Master Glass-Painters*, xiv, 1 (1964), pp. 58-67.

¹⁵ This supplements the account given in his book on the Priory and Church which he published in 1862. His index to the Davington parish registers was bequeathed by him to the Museum and is Add. MS. 28837.

¹⁶ H. T. Kirby in *Journal of the British Society of Master Glass-Painters*, ix (1943-6), p. 131.

MARY RUSSELL MITFORD LETTERS

WHEN the series of sketches which make up *Our Village* began to be published in 1824, Mary Russell Mitford became a celebrity. Her contemporary reputation ensured interest in her private life, and consequently the appearance in the next few decades after she died of editions of many of her letters.¹ More still survive in manuscript, although they appear fairly infrequently in the saleroom. Until recently the Department of Manuscripts held only some isolated specimens.² Now a group of sixty unpublished autograph letters has been acquired, and numbered Egerton MS. 3774. These letters are written in the easy, unmannered, and vivid style characteristic of Miss Mitford's best work. They would be interesting for their content alone; the country and literary talk, the flashes of sharp wit, the anecdotes. But they have an additional value as the background to her more formal writings. In them is to be found the same cheerful, optimistic outlook which her contemporaries found arresting in her prose work, because it contrasted so directly with the current fashion for melancholy. They are also interesting in view of the implied criticism in reviews of her own day, that her rural sketches appeared too idyllic, and that they must therefore falsify their author's real views.³

This particular collection of letters dates from between 1844 and 28 December 1854, less than a month before Miss Mitford died, and indeed all except three of them were written after January 1848. Their cheerful and alert outlook is the more remarkable in view of these dates. Miss Mitford's literary output had begun in 1810, when she produced a volume of verses, which cost her £58 to have privately printed. But she took up her pen again, according to her own statement, only to support her parents. In 1853 she looked back on her career:

I am or rather shall be 67 in December (next month) & we left Alresford before I was 4 years old—My father built a very fine house about 4 miles from Reading and *there* my youth was passed—& the early poems published—It was only about 30 years ago that we went to The Cross intending to leave it in three Months—my father was a man of old Northumberland family with a good position for a younger son—& my mother an heiress—altogether he got through above £60,000—the clinch of our ruin being the gaining a chancery suit which cost 8 years & £11,000—My real authorship, that for gain, only began after we left the Great House and went to the Cottage at Three Mile Cross. . . .⁴

The double burden of supplying income and keeping her father entertained left her, as she wrote after his death in 1842, exhausted in mind and physically weakened:

I assure you that I am in reality a very old woman, & shall never recover the health & strength consumed during the long long trial of my dear father's illness—for nearly a week I have been nearly [?] crippled by rheumatism in my right arm & could no more hold a pen in my

hand than I could have lifted St. Paul's—& although that has disappeared, it is only to attack some other part. Ah dear! Just look at the catalogue of my scribblings—& see if I have not done enough to set my readers to sleep! . . .

The rheumatism grew steadily worse, and in 1852, a year after she had moved to another cottage at Swallowfield, she was thrown from a carriage and her spine injured. This is her account in a letter of 24 December 1852:

The story of the accident must be for *telling*—the thing to blame was a gate of dear Lady Russells—No bones are broken—but the nerves of the left side are fearfully injured—my arm is bound to my body & I have no power of moving hip or thigh or foot—add to this the terrible pain of lacerated nerves, & you may imagine my condition—it is a combination of perfect helplessness sleeplessness & pain.⁵

In spite of this hardship and ill health, Miss Mitford retained to the end of her life a capacity both for hard work and for a copious correspondence with old and new friends. Both her named correspondents in this collection were comparatively young men, and both had literary connexions. There are eight letters to Henry Fothergill Chorley (1808–72), miscellaneous writer, music critic (and sometime literary critic) of the *Athenaeum*, fifty letters to William Cox Bennett (1820–95), verse and song writer⁶, besides two to unnamed correspondents.

Chorley had been introduced to Miss Mitford in 1836, in case she could help him with the life of Mrs. Hemans which he was then preparing.⁷ Their friendship flourished, and Miss Mitford evidently drew out the best in Chorley, who was otherwise known as a somewhat crotchety man. In 1850 there was some coolness. Chorley, for the first time in his life, experienced financial security as editor of the *Ladies' Companion*. Miss Mitford wrote some pieces for him which she considered were unjustifiably cut. On 19 June she wrote to Bennett:

Do you know I doubt my going on with Henry Chorley! Think of his wanting me to break the Lie three or four times with prose to improve the appearance of the page! . . .

But when Miss Mitford published her new book, *Recollections of a Literary Life* in 1852, it was dedicated to Chorley. He was also one of the last people to visit her. Six of the letters are dated closely together, from 23 November–28 December 1854, and fall before and after his visit. Chorley appears at first to have failed to grasp the gravity of her illness, and suspected that she was excluding him. In a letter of 27 November 1854 Miss Mitford exercised all her persuasive tact and delicacy to reassure him:

What I think your mistake dear friend is that you do not do justice either to yourself or to those who love you—I mean that you think yourself far less beloved & esteemed than you are. It is an uncomfortable blunder, & one which surprises me because you are yourself so loyal in your attachments that the world would be very good for nothing if it did not return that high quality in kind. . . . only have faith in your own qualities & in common gratitude—

common selfishness (we all love those who are good to us) in those who profit by them.—I myself have believed perhaps overmuch, or rather I have thought overwell of some few—but on the balance I have been right, since for one who has failed me scores have been kinder, oh far far kinder! than I ever dared to dream! Have faith & you will be happy. . . .

The letters to Bennett begin on 13 January 1848 and continue virtually uninterrupted until 26 October 1854. He was at this time a young and unknown writer—his first volume of poems was privately printed in 1849, and a second, with a sonnet and dedication to Miss Mitford, appeared in 1850. Miss Mitford was generous with advice and encouragement. She could also upon occasion be extremely critical, particularly on points of versification and style which were something of a hobby-horse with her.⁸ On 19 June 1850 she wrote, with an apology for 'trenchant criticism':

The Village Tale seems to me to want a good deal of correction accordingly I send it to you back in print with my observations—It is very tender & very true—Add to those great & rare qualities that of correctness & nothing will be wanting . . . You may depend upon it that O's & Hows are exclamations that should be discreetly used, & that verse is subject to the laws of grammar as well as prose.

Possibly the printer could not wait for his copy. The poem appeared lavishly sprinkled with exclamations. It is perhaps worth noting that Miss Mitford on the contrary, asked and took Bennett's advice about the wording of her preface to the *Recollections*.⁹

Bennett had a special connexion with this work, because he supplied many of the books Miss Mitford read for it. Indeed that is probably at least part of the explanation for this long and virtually uninterrupted correspondence. On 23 April 1848 Miss Mitford wrote to thank him for obtaining books in London for her for the first time:

I send you at last dear Mr. Bennett the money—all that I can repay of your great goodness—for the books that you were so very kind as to procure for me—They arrived in perfect safety—were not more dirty than I expected, & are giving me great pleasure—As the carriage was only partly paid (that is there was a charge for overweight) I suppose that what I have sent will defray the expence—If not *pray tell me*—This (apart from your great goodness in so speedily & so effectually humouring my fancy) is strictly a business transaction—Perhaps another time I may give you a similar trouble. . . .

Miss Mitford enjoyed a period of vigorous literary activity in the last four years of her life, although her work of this period shows some signs of exhaustion. It is therefore not surprising to find descriptive passages in her letters which relate very closely indeed to what she printed. For example, there is an account of Taplow written variously to Bennett, to Charles Boner, the translator of Hans Andersen and authority on chamois hunting, and incorporated in the account of the poet Thomas Noel in *Recollections*.¹⁰ Other references to her novel *Atherton*,

and her complete *Dramatic Works*, both published in 1854, show her pleasantly stirred by a favourable reception in England and America, and delighted at being printed in cheap editions. But the most striking comment, because it clashes so absolutely with what has been thought then and since, is a retrospective survey of some of her own work, written to Bennett on 1 September 1854:

I cannot tell you how much I was pleased to find that you like *Otto* so well—I have always feared that you shared the heresy of preferring *Our Village* to the *Tragedies*—Now *Our Village* was purely an affair of bread & cheese—not half so good as parts (all the sculptor and painter and Hester and Rosamond parts) of *Belford Regis*—not a twentieth part so good as *Atherton*—& as unsubstantial in comparison with *Rienzi* & *Charles the First* & *Otto* & *Inez* as a balsam in flower is to a forest tree. . . .

The letters abound in information about Miss Mitford's literary contemporaries, many of whom she knew personally; details about the lives and writings of Wordsworth, Tennyson, the Brownings, Emily Brontë, Dickens, Thackeray, Ruskin, Clough, Hawthorne, and Poe, to mention only the most famous. In some of her judgements she is entirely in line with her age. Of *Wuthering Heights* she said 'There is power but an entire want of taste.'¹¹ On the other hand she had the understanding to appreciate the new work of young men.

Have you seen *Ambarvalia* a little Vol. of Poems by Mr. Clough & a friend of his?—If not do—Mr. Clough is rough & wants rhythm & wants clearness—nevertheless he is a true poet as you will say. He is evidently one of the Doubters who have arisen Oxford men tell me in great numbers among their cleverest lads—a very natural consequence of Puseyism. . . .¹²

By far the greatest number of references are to Elizabeth Barrett Browning. The details of the friendship and misunderstanding of these two women have been amply discussed elsewhere.¹³ In this collection there is simply further confirmation of how much this all meant to Miss Mitford. Although her adverse criticisms are usually directed upon specific details, her literary judgements in that direction were undoubtedly tinged a little with prejudice: 'All that she has done since her marriage has been bad.'¹⁴

Miss Mitford died on 10 January 1855 at the age of 68. She was of an earlier generation than those mid-Victorian writers who expressed in one way or another their dissatisfaction and sense of the predicament of life. She could not therefore be wholly in sympathy with their work. She disliked obscurity, 'All great writers are as clear as daylight.'¹⁵ And although she was extremely sympathetic to Charles Kingsley and James Payn, disturbance of the existing social order was abhorrent to her.¹⁶ In a letter to Bennett of 16 April 1850, her comments upon the work of Dickens, Thackeray and Mrs. Gaskell sum up her standpoint very well:

Of course I have read both *David Copperfield* & *Pendennis*—Dickens seems to me essentially exaggerated & false—I mistrust him, just as I have long done his friend the new

Judge—Thackeray is most painfully fine but hard & heartless.—The Manchester authoress is a great writer & a great woman, but then her books are so painful that it is like a nervous fever to read them. Dear me when will people learn to be cheerful & hopeful & to write healthily like dear Miss Austen & Sir Walter?
JENNY LEWIS

¹ *Vide The Life of Mary Russell Mitford in a Selection from her Letters*, ed. A. G. L'Estrange, 1870; *The Letters of Mary Russell Mitford. Second Series*, ed. H. F. Chorley, 1872; *The Friendships of Mary Russell Mitford in Letters from her Literary Correspondents*, ed. A. G. L'Estrange, 1882.

² Letters of Miss Mitford previously held by the Department include, Add. MSS. 28671, fols. 170-175; 35341, fols. 1-17^b; 41996, fol. 22; 42873, fol. 413, all dating from, or before, 1834; and Ashley A 223, a letter to W. C. Bennett, dated 2 Aug. 1854, which was incorporated by T. J. Wise to lend authenticity to his forged Edition of the Reading Sonnets.

³ *Vide the Athenaeum*, 1835, in a review of *Belford Regis*.

⁴ Letter, 18 Nov. 1853, to W. C. Bennett.

⁵ To W. C. Bennett.

⁶ There are sixty-two letters of Miss Mitford to W. C. Bennett (1847-54) in the Huntington Library, numbered HM 6355-6415.

⁷ *Memorials of Mrs. Hemans*, 1836. Chorley was introduced by Mary Howitt, miscellaneous writer. Miss Mitford wrote on 20 Sept. 1836 to Emily Jephson in praise of the work 'more to my taste than any biography that I have lately read, except Southey's 'Lives', and the exquisite memoir of Crabbe, by his son. . . . L'Estrange, *Life*, iii,

p. 59. Felicia Dorothea Hemans, poetess, lived from 1793 to 1835.

⁸ Cf. 'It is the Brownings & Tennyson, & a great many others whose sins against grammar & taste & clearness are beginning to be thoroughly felt. . . .' Letter to W. C. Bennett, 13 Oct. 1853.

⁹ Letter to W. C. Bennett, 18 Dec. 1851. She wanted to avoid offending her publisher, Richard Bentley, who had imposed, she considered, an inaccurate title.

¹⁰ Letter to W. C. Bennett, 20 Aug. 1848; letter to Charles Boner (1815-70), 25 Aug. 1848, *vide Mary Russell Mitford Correspondence with Charles Boner and John Ruskin*, ed. Elizabeth Lee, 1914, pp. 99-100; *Recollections*, i, pp. 39-41. John Freeman, *Literature and Locality*, 1963, uses much the same material.

¹¹ Letter to W. C. Bennett, 17 Feb. 1848.

¹² Letter to W. C. Bennett, 11 Sept. 1849.

¹³ *Vide Vera Watson, Mary Russell Mitford*, 1949.

¹⁴ Letter to W. C. Bennett, 15 Apr. 1851.

¹⁵ Letter to W. C. Bennett, 10 Oct. 1853.

¹⁶ Letter to W. C. Bennett, 23 Oct. 1854: 'I think *Hard Times* most objectionable for its caricature & its tendency to set class against class. . . .'

A PERSIAN BOOKBINDING OF THE SIXTEENTH CENTURY

ONE of the manuscripts recently acquired by the Department of Oriental Printed Books and Manuscripts is a late sixteenth-century copy of *Kulliyā i Ahlī*,¹ the poems of Ahlī of Shīrāz who died in 1535-6. Although finely written in a calligraphic *Nasta'liq* hand, the manuscript itself is not especially significant, for the works of Ahlī are already well known. Far more interesting is the binding of the manuscript, particularly its doublures, which well illustrate the technique of the contemporary Persian bookbinder.

On the outside the binding is typical of much Persian and Turkish work of the sixteenth and seventeenth centuries. It is of dark-brown grained leather, set within renewed borders of a different leather, and decorated on front and back

with a conventional design of sunk central medallion, pendants, and corner-pieces, inlaid with gilt paper stamped with floral designs. Similar sunken and gilded inlays form a rectangular border round the central panel. The outside of the flap, as is usual with Islamic manuscripts, continues the design of the outer cover and is in a fresher condition.

So far the binding has been undistinguished. The doublures, however, are strikingly beautiful and richly coloured. They mark a transitional stage between the cut leather work of the fifteenth and sixteenth centuries and the increasing use of paper filigree in the seventeenth century. Their dominant feature is a rectangular central panel of gilt leather filigree, overlying a colourful background of vermilion, dark-blue, green, pale blue, and black. Each colour occupies a separate compartment of irregular shape, enclosed by the thick dividing lines of the leather overlay to form an overall symmetrical pattern. Within each compartment the leather overlay is cut into flower and leaf patterns connected by the finest of hair-like tendrils. The whole is gilded and embossed to stand out in high relief. Above and below the central rectangle are horizontal strips enclosing three small sunken panels on grounds of various colours and overlaid with gilt paper filigree. Similar panels of larger size, alternating with small quatrefoils, are sunk into the red leather surrounding the central rectangle, and form a wide border round the whole design. The filigree work overlying these sunken panels is of gilt paper, not cut leather, and the background colours are predominantly vermilion and blue. The border has been completed by the addition of painted gold lines and ornaments.

The doublures of front and back covers are identical, and the same design is repeated on the inner side of the flap. The inner front cover is slightly damaged by worming and a few of the hair lines of the gilt leather filigree are broken and missing, but otherwise the binding is well preserved.

Cut leather doublures of this kind must have been common on Persian manuscripts of the fifteenth and sixteenth centuries, but relatively few of them have survived. A good example is to be seen on a pair of detached book covers belonging to the Victoria and Albert Museum;² and a splendid specimen of leather filigree work, but without any gilding, appears on a manuscript loaned by the Bodleian Library³ to the British Museum's exhibition of oriental bookbindings in 1962. This manuscript, dated 1448-9, belongs to a period when the art of the Persian bookbinder was approaching its high-water mark. The binding of our Ahli manuscript does not match it in technical skill, but it comes nevertheless as a very welcome addition to the British Museum's collection, which has never been strong in Persian bindings of the best period.

K. B. GARDNER

¹ This manuscript is numbered Or. 12864.

³ Bodleian Library, Pers. c. 4. The manuscript is a *Shāh-nāmah* of Firdausi, bound in black leather with blind-tooling.

² Victoria and Albert Museum, A.M. 452-1888. Probably sixteenth century.

AN ILLUSTRATED TURKISH TREATISE ON THE ZODIAC

THE Department of Oriental Printed Books and Manuscripts has recently acquired a small manual of popular astrology in Turkish containing a series of very interesting and fanciful miniatures. The manuscript (Or. 12921), which measures 22.2×14.9 cm., consists of twelve folios in a much-worn leather binding, decorated with blind tooling and a stamped medallion. It is defective at the beginning and end, bearing on the last folio the inscription 'Year 957' (= A.D. 1550). This could have been taken from the missing last folio and may thus be the correct date. In any case, the manuscript cannot have been copied and illustrated later than the first half of the seventeenth century, judging by the writing and the style of the miniatures. The plan of the work is consistent throughout; the author, whose name may have been mentioned on the missing first folio, describes the sign, enumerates the stars of which it is composed, and then gives the prognostication for that sign. For example, when describing Gemini, he says that the constellation is in the shape of a walnut tree which grows things like men with two heads instead of fruit. After forty days these break away from their branches and, for two months, they germinate on the leaves from whence they are blown by a wind 'like the wind of autumn' ordained by Divine decree. They are then wafted up into the Seventh Heaven as angels and worship God. He goes on to say that they are of handsome features like well-favoured youths. Gemini consists of eighteen internal and seven external stars, the head of the constellation facing north-east. In the head are two bright stars called *al-dirā' al-mabsūt* 'the outstretched arm', forming one of the lunar mansions. When the moon enters the sign of Gemini, the time is propitious for planting gardens and sowing flower-beds, for treating wounded persons and for moving from place to place; but one must be careful in matters appertaining to water—going to the bath and travelling by sea. When the sun enters this sign, it is good for riding on horseback. He concludes with the remarks that riding on a donkey gives strength, and eating coconuts gives lustre to the eyes.

The miniatures are full-page with the names of the signs of the Zodiac written in red, enclosed within a frame surrounded by golden foliage on a blue ground, differing slightly in each case. It is difficult to explain the significance of some of the objects which appear with the signs—they may be connected with other constellations (e.g. the eagle (Aquila?) in the picture of Pisces); or in some cases they have perhaps been introduced by the artist to add interest to his pictures. Of the twelve miniatures, the first and the last have lost their descriptive text. In all of them the ground is shown in three levels. They are as follows:

1. (1a) Aries (*Hamal*). The figure of a man like Perseus,¹ holding a sabre in one hand and a severed head in the other, mounted upon a ram (coloured beige).

The man is wearing a turban wound round a blue cap, a brick-red coat and blue baggy trousers. The ground is maroon with scattered groups of flowers. The sky is pale green with purple-white clouds rising like wisps of steam.

2. (2a) Taurus (*Thaur*). A white bull looking over its shoulder, standing on pink and white rocks reminiscent of those in Timurid miniatures. Behind the bull against the golden sky is a bush with lilac-coloured flowers. Beyond the rocks the ground is black. The descriptive text has been painted over with silver for some reason.

3. (3a) Gemini (*Jauzā*). A two-headed youth in dark blue caftan with brick-red undervest is seated beneath a tree. Each head wears a golden crown. In this case the ground is golden (to suggest autumn?) while the background is pale violet (perhaps to represent a stormy sky).

4. (4a) Cancer (*Saraṭān*) (Pl. 11a). A very realistic black crab supporting in its claws a severed head dripping with blood. The head wears a golden crown. The crab is shown emerging from the water (now badly oxydized) and the dry land is grey with the usual sparse clumps of flowers and grass.

5. (5a) Leo (*Asad*). A yellow lion in the couchant attitude favoured by Ottoman painters of this period. The ground is a very dark green with grey and pink convoluted rocks against a golden noon-day sky. There are a few bushes and flowers here and there.

6. (6a) Virgo (*Sunbulah*) (Pl. 11b). A winged maiden standing in a field of ripe corn coloured gold. In one hand she holds a sickle, and in the other, three ears of corn. She wears a long pale green robe over a crimson jacket and purple trousers. Her long black tresses are held by a blue and gold fillet in which an ear of corn has been inserted. The sky is dark.

7. (7a) Libra (*Mizān*). A seated youth in a pale blue caftan with gold belt wearing a curious bonnet with projections. The balance is mounted upon his head with its pans resting on each of his hands. The ground is yellow-brown. Between the foreground and the rock formations in the background lies a stretch of land painted black (to represent a valley or wadi?). Once more the sky is golden.

8. (8a) Scorpio (*Akrab*). A man with bright red jacket, blue stockings, and purple trousers covered by an apron of thin material (like one of the *Şolak* guards) stands in the foreground, holding a scorpion in each hand. He wears a turban of pale green brocade with golden stripes, twisted round a crimson cap. In the middle distance a rather indistinct building stands on a low hill, surrounded by cypresses. It resembles a Seljuk tomb-tower with conical blue-tiled roof. The ground is of the same colour as in the previous illustration.

9. (9a) Sagittarius (*Kaus*). A centaur with silver-scaled body discharges an arrow at his tail which terminates in an aggressive dragon's head. Once again there is a three-level background with brown, white, and purple hills against a

golden sky. Out of the hills grow a fern (?) and a tree bearing red fruit (pomegranates?).

10. (10a) Capricornus (*Jady*) (Pl. 111a). A man in yellow with crimson trousers rides upon a he-goat. He brandishes a javelin. The ground is dark blue dotted with flowers. Among the mountains in the background stalk two pheasants. One of these with a long tail is a composite of several species. The other, with its double crest, resembles a blood-pheasant (*Ithaginis*)—a genus associated with the mountainous regions of Asia.²

11. (11a) Aquarius (*Dakw*). A turbaned man, wearing a crimson caftan over a yellow undervest, draws water by means of a windlass from a well with marble basin against a brown background. The sky is golden once more.

12. (12a) Pisces (*Hūt*) (Pl. 111b). The two fishes are represented by a merman who is swimming in the water. The shore is coloured pale green with scattered flowers. In the background a crested eagle with outstretched wings perches on the rocks.³

These twelve miniatures are of special value since there are no Turkish illustrations of the Zodiac in the British Museum collection apart from those in a copy of the Turkish version of the '*Ajā'ib ul-makhlūqāt*' made by Sūrūrī (Add. 7894)⁴ which are much less original. The general condition of the twelve is fairly good, and the slight damage they have suffered comes more from wear and tear than deliberate defacement, as the book shows, not surprisingly, many signs of use.

G. M. MEREDITH-OWENS

¹ Some parallels to these illustrations can be found in Paris, *Supplément turc* 242—a manuscript of approximately the same date. All contain human figures as a background to the appropriate sign. Several of the miniatures are similar to those in Or. 12921 (e.g. the man in Aries who is holding a severed head, and Cancer where the crab holds in its claws what is described as 'la figure d'un astre'. See Blochet, *Revue des bibliothèques*, viii (1898), p. 10).

Another series of miniatures depicting signs of the Zodiac appears in the Chester Beatty MS. 434 (dated 1029/1620. See Minorsky's *Catalogue*, pp. 58–59). Unfortunately the illustrations reproduced

(pl. 28) only show the figures of two of the planets.

² Perhaps derived from a double figure of Corvus (*al-Ghurāb*), each bird facing the other (cf. Upton, *A Manuscript of 'The Book of the Fixed Stars'* by 'Abd ar-Rahmān al-Šāfi in *Metropolitan Museum Studies*, iv (1932–3), pp. 179–97, fig. 51.) I am indebted to Mr. D. Goodwin of the Natural History Museum for his assistance with the identification of the pheasants.

³ This probably represents the constellation Aquila (*al-'Ukāb*). Similar eagles are found in a Persian miniature of the Mongol period in the Metropolitan Museum of New York.

⁴ Rieu, *Turkish Manuscripts*, pp. 107–8.

UNIQUE ARABIC MANUSCRIPT

THE Department of Oriental Printed Books has recently acquired a manuscript¹ of *al-Muḥiṭ fi 'l-lughah*, an Arabic dictionary by Ismā'il ibn 'Abbād, called al-Ṣāḥib (d. A.D. 995), copied in A.H. 760 (A.D. 1359) by Muḥammad ibn Muḥammad of Tabriz. Appended to the colophon is a note by another scribe Abu al-Ḥasan 'Alī b. Abi Bakr al-Bālisī to say that in the following year he collated it with the original and made some corrections, which are to be seen in the margin.

The manuscript is a large quarto size volume (13 × 10 in.) of 355 folios, written throughout in fine fully vocalized archaic Naskhī script. There is a splendid ornamental title-page in gold, red, blue, and green, and fine blue and gold chapter headings in Kufic script, one for each letter of the alphabet, the sections in each chapter being headed in gold Thulthi. The gold and colours have retained their brilliance and the manuscript as a whole is in excellent condition.

The author was not only a philologist and a poet but also a statesman, having been vizier to two successive Buwaihid princes in western Persia. His dictionary, like those of his more eminent predecessors, is arranged according to phonetics, starting with the guttural letters. This manuscript appears to be the only complete copy of the work in existence. All that Brockelmann records, in his celebrated register of Arabic manuscripts throughout the world, is a Cairo National Library manuscript in poor condition comprising only one-seventh of the whole.

MARTIN LINGS

¹ Or. 12898.

AN ILLUSTRATED PERSIAN GLOSSARY OF THE SIXTEENTH CENTURY

A PERSIAN glossary (Or. 3299) of rare words and proper names occurring in ancient Persian poetry entitled *Miftāḥ ul-Fuṣṣalā* (compiled in A.H. 873/A.D. 1471-2) in the Department of Oriental Printed Books and Manuscripts is not only interesting from the philological point of view but also artistically. It contains 187 illustrations to various words and proper names and, in some cases, miniatures represent two different meanings of a single word. The artist is full of surprises, both in choice of subjects and in his interpretation of them.

The manuscript is written in *Nasta'liq*, apparently in the sixteenth century and the author, Muḥammad ibn Dā'ūd ibn Muḥammad ibn Maḥmūd Shādī-ābādī¹ is mentioned by Rieu² as a commentator of Anvarī and Khāḳānī who had applied himself from his youth, as he says in his preface, to the study of the old

Persian poets such as Khākānī, Mu'izzī, Anvarī, Nizāmī, Zāhir, Iṣfahānī, and Sa'dī. The work³ is divided, according to the initial letters, into 22 Bābs and each Bāb is subdivided according to the final letters. The words are briefly explained in Persian, sometimes with poetical quotations. Besides the evidence of his name it is apparent that the author lived in India because, in many cases, he quotes the Hindi (*zabān-i Hindūvī*) equivalent to the Persian word, for example, the Hindi equivalent for the Persian word *javāz* meaning a mortar to pound grain is given as *ūkhli* (fol. 89a). In some cases, too, Arabic words as well as Hindi and Persian are given as in the word for a sparrow or lark, *chaghūk* (Persian), *ḡubbara* (Arabic), and *matrā* (Hindi) (fol. 97b).

A number of the words are not to be found in Steingass⁴ and the manuscript would provide interesting material for study by a philologist. This article, however, is concerned only with the subject-matter of the miniatures which appear to be contemporary with the text and which cover a wide variety of subjects ranging from specific people and animals, types of people, parts of the body, illnesses and physical abnormalities, costume, occupations and crafts, tools, materials, buildings, musical instruments, hunting terms, children's toys and games, plants, even vices, all graphically illustrated in a most original manner.

The types of animals and people depicted cover a wide range. A she-camel which kicks its milker (*zabūn*) (fol. 149b) (Pl. vii) is presumably an easier word to illustrate than the word *sabūs* or *subūs* (fol. 163b) (Pl. vii) meaning one who boasts of former (imagined) wealth or grandeur. The artist may himself have suffered from being forced to listen to such a bore as the latter who he has graphically drawn, sitting, arms outstretched, as if he were telling a fishing story to the youth listening with what appears to be rapt attention but may well be frozen boredom.

Some of the types of animals chosen for illustration are unusual such as a led horse (*pālād*) (fol. 60b), a tame ram used by children to learn to ride on (*khūch*) (fol. 103b) (Pl. viii) which shows a child carrying a javelin riding a ram—the whole extremely warlike, a ferocious wild beast (*sharzeh*) (fol. 196a) represented by a lion roaring at a man who appears to be trying to tame it with a lump of raw meat, and a horse which is a cross between an Arab horse and a Turkoman horse (*mākchī*) (fol. 273a). Various birds such as the swallow (*pālvāyeh*) (fol. 70b), partridge (*tūrang*) (fol. 81b), yellow wagtail (*tartarak*) (fol. 80a), lark (*chaghūk*) (fol. 97b), ostrich (*shutur-murgh*) (fol. 187b), and the hunting falcon (*sanḡar*) (fol. 162a) are represented. The ferocity of the dragon (*daryūsh*) (fol. 119b) (Pl. viii) is somewhat lessened by the leaf which it holds so daintily in its paw, an addition which must have been the artist's whim as there is nothing in the text to explain it although he has been exacting in following the description of all other subjects he illustrates. Other words relating to animals are represented such as tail-wagging (*dum lābeh*) (fol. 128a) (Pl. viii)

which shows a dog rushing to greet its master and the verb 'to gallop' (*sikizidan*) (fol. 171a) which shows a cow galloping across a meadow. Possibly a less imaginative artist would have chosen a horse to illustrate the latter. Certainly most artists would not have decided to illustrate the string which is put through the perforation of a camel's nose to lead it by, (*mihār*) (fol. 265b), a word which is represented by a man leading an indignant camel.

Various terms used in hunting are depicted varying from the all-embracing word for hunting (*shikārī*) (fol. 197b) to the word used for game brought up in a circle by huntsmen and troops (*parreh*) (fol. 72a), the latter being well illustrated showing as it does three men on horseback using a hawk, a javelin, and bow and arrows while the fourth man, on foot, is seizing a buck by its hoof. Words such as decoy (*kharūh*) (fol. 112b), snare or net (*dām*) (fol. 122b), as well as the place where hunters lie in ambush (*kāzeh* or *kāsheh*) (fol. 244b), and an unusual weapon (*kamān-mihreh*) (fol. 240b) which is a bow used for shooting clay or wooden bullets are also included. Warlike terms, too, range from the overall word for a battle (*razm*) (fol. 136a) through specific weapons such as a glittering sword made of watered steel (*parandāvar*) (fol. 61b) to punishments in the form of stocks (*kundeh*) (fol. 244b) and to hang upside down (*sitān*) (fol. 170b) and the word for a jailer (*zavār*) (fol. 144b), showing two kneeling prisoners, chains round their necks, held by a jailer.

Musical instruments are copiously illustrated and are an interesting study in themselves, including as they do the harp (*chang*) (fol. 98b), castanets (*chārpāreh*) (fol. 100b), cymbals (*sanj*) (fol. 157a), fife or flute or trumpet used in battle (*shibūr*) (fol. 184b), the hollow reed played by shepherds in the desert (*naisheh*) (fol. 288a), and, perhaps the most interesting in this group, the long wooden tube used in the time of the fire-worshippers to call Christians to prayer (*nākhūs*) (fol. 279b). The general word for a musician (*rāmishgar*) (fol. 132b) as well as *Bārbad*, the famous minstrel of Khusrāu Parvīz, who came from Jahram, near Shīrāz, are also portrayed.

Occupations, trades, and crafts are interesting in that they depict contemporary methods and tools. For instance the word for a ploughshare (*zinjir*) (fol. 145a) (Pl. vic) is illustrated by two humpbacked oxen harnessed to a plough being driven by a man armed with a sharp goad. Churning (*jak*) (fol. 89b) is indicated by a woman working with a large churn, a dyer (*rangraz*) (fol. 133b), his dyed cloth hanging on a line to dry, has three large vats beside him, the blood-letter or cupper (*garrā*) (fol. 218b) is bleeding a man's head, the novice (*nau-āmūz*) (fol. 278b) sits at the feet of his master, and the captain of a ship (*nā-khudā*) (fol. 274a) is shown on board with some of his crew. Tools such as the stone mortar used for grinding grain (*javāz*) (fol. 89a), a winepress (*jarkhashi*) (fol. 93b), a box used in mining for piercing rock (*durrājeḥ*) (fol. 127b), a pearl-borer (*sufteghar*) (fol. 161b), an instrument for making gold wire (*shafshāhang*)

(fol. 190*b*), and a millstone-sharpener (*latinak*) (fol. 259*b*) are all illustrated to show how they were used. Words used in the important industry of weaving and spinning are numerous throughout the text and illustrated in proportion, including words for the wooden instrument used for separating cotton from its pod (*chūblin*) (fol. 100*a*), the bow used by a cotton dresser (*durūneh*) (fol. 126*b*), the raw silk wrapped round the spindle (*zaghūneh*) (fol. 151*a*), the footboard or treadle of a weaver's loom (*lauh-i pāy*) (fol. 262*a*), and the word for raw cotton (*māshureh*) (fol. 272*a*) (Pl. viii*c*) which is shown being prepared.

Food, represented by a roasting bird (*gardanā*) (fol. 218*a*) being cooked on a spit, and a special dish of grilled fish to be eaten with bread (*māhiyāneh*) (fol. 271*b*) indicated by one fish being cooked while a second is lying on a gold dish nearby, is largely ignored by the artist but he allows his imagination full play when it comes to illnesses and physical abnormalities. Words for a goitre (*jakhsh*) (fol. 96*b*), dropsy (*khushk-āmār*) (fol. 140*b*), and a weak convalescent (*jangalūk*) (fol. 90*b*) are all represented by men with exaggerated symptoms of their various diseases, the pictures alone leaving no doubt as to the meaning of the words illustrated. Equally graphic are the miniatures of the two words for yawning (*pāsuk* and *mang*) (fols. 65*a* and 268*b*).

Costume is represented, some items such as royal sandals (*zarrīneh-kafsh*) (fol. 146*b*) being more exotic than others, for example, the short breeches worn by wrestlers (*tanbān*) (fol. 82*b*). Architecture is included ranging from the palace built by Khusrau Parviz for Shirin (*Mushkū*) (fol. 270*b*) to words for a vaulted roof (*jafī*) (fol. 94*a*) and a porched doorway (*khanab*) (fol. 102*b*). Bribery (*daghāl*) (fol. 122*a*) is represented by a man giving money to another, who, judging by his surprised expression, had not previously heard of the word either. Smuggling was aided by a flask (*kamās*) (fol. 229*a*) which, often in the shape of a tortoise, was carried under the arm to hide smuggled wine but is shown here worn on the hip.

Children's toys and games are interesting as their parallels can be found today. Children themselves are used to illustrate words such as a son (*zād*) (fol. 143*b*) and a child that cannot yet speak plainly (*kazh muzh*) (fol. 228*b*) represented by a woman and small child together in a garden. Toys are numerous and include dolls (*bādjan*) (fol. 51*b*), both humming top (*bādfareh*) (fol. 55*b*) and whiptop (*farmūk*) (fol. 212*b*), a type of diabolo (*farfareh*) (fol. 217*a*), and a swing (*vāznīj*) (fol. 291*a*) in the form of a single rope. Games range from a hobbyhorse (*kūrisht*) (fol. 220*b*) to filling the mouth with air and striking it so that the air escapes with a noise (*ghar*) (fol. 199*a*). Two moves in backgammon (fols. 144*a* and 184*a*) are also depicted.

Finally the artist's ingenuity is given full rein in his treatment of words with more than one meaning. For instance a dog running after a panther with its head held high illustrates the word *yūz* (fol. 302*b*) which means either a dog which

hunts by sight or a panther. The word *nāchakh* (fol. 275b) means a halberd as well as a spear with a point at each end and two men are shown, one carrying an enormous halberd, the other a large double-pointed spear. *Gūr* (fol. 248b), a word used *ad nauseam* for punning in Persian poetry, meaning both a wild ass and a tomb, is illustrated by a wild ass cavorting in the desert before a man kneeling beside a tomb.

This description does little justice to a work which is not only of considerable interest but belongs to a category of illustrated manuscripts not otherwise represented in the British Museum. A comparison could be drawn with the manuscript of the *Ikhtiyārāt i Badī'i* (*Materia Medica of Zain ul-Dīn 'Aḥḥār*) in the Chester Beatty Library⁵ which has similar small sixteenth-century miniatures representing animals, trees, birds, occupations, &c., interspersed throughout the text. The artist, who must have lived in the late fifteenth or early sixteenth century, has provided us with a lively picture of the life of the age. It is to be hoped that this short notice will lead to further investigation of an interesting and probably unique manuscript which has received all too little attention in the past.

Finally I am indebted to Mr. Meredith-Owens for his advice in connexion with the meaning and transliteration of the rare words and information concerning the author.

NORAH M. TITLEY

¹ The author's name Shādi-ābādī indicates that he was a native of Shādi-ābād also known as Māndū in Mālwa.

² C. Rieu, *Supplement to the Catalogue of the Persian Manuscripts in the British Museum*, London, 1895, p. 116.

³ There is another work, *Mu'ayyid ul-Fuṣṣalā* by Muḥammad Lād quoted here and there by the author of the well-known Persian lexicon *Burhān i ḥāfi*. This is probably identical with the manu-

script which is the subject of this article. See *Burhān i ḥāfi* ed. M. 'Abbāsī, Tehran, A.H. 1336/A.D. 1957-8, Preface, p. 18.

⁴ F. Steingass, *A Comprehensive Persian-English Dictionary*, 4th imp., London, 1957.

⁵ A. J. Arberry, B. W. Robinson, the late E. Blochet, and the late J. V. S. Wilkinson, *The Chester Beatty Library. A Catalogue of the Persian Manuscripts and Miniatures*, iii (Dublin, 1962), p. 22.

A RARE EXAMPLE OF A DEDICATORY INSCRIPTION IN EARLY DEMOTIC

IF it were not for the inscription carved upon it, the reconstructed black steatite bowl, purchased by the Trustees in 1926, now in the collection of the Department of Egyptian Antiquities,¹ might reasonably be supposed to belong to the category of bastard egyptianizing objects from the peripheral Mediterranean countries, in which Egyptian motifs were applied decoratively with little understanding of their proper function and no appreciation of the

true style of the native craftsman. The text, however, incised in two lines, is manifestly Egyptian (Pl. ix top). It reads:

1. *m-bih pꜥ ts Gbty pꜥ ntr ts*
2. *n-dr.t bꜥk Pꜥ-di-Hr-pꜥ-hrd sꜥ Nꜥ-Dhwty*
1. 'Before the Lord of Coptos, the great god,
2. from the servant Petearpocrates son (of) Esthotes.'

Commonplace though the content is—a standard dedicatory formula—the inscription is not without interest. It is in the demotic script, the latest form of cursive writing, derived ultimately from the hieroglyphs which spread from the Delta to Upper Egypt in the seventh century B.C. Like its predecessor, the hieratic script, it was designed for writing with a reed brush on papyrus and sherds. By its nature it was ill adapted for carving on stone or engraving on metal and it was rarely used for this purpose. The form of demotic on the steatite bowl belongs to the first stage of the script, the so-called Archaic or Early Demotic, and can be confidently dated to the end of the XXVIth Dynasty or to the beginning of the Persian Period, that is to say to the last quarter of the sixth century B.C.²

The use of the word *ts* with the meaning 'lord' as a title of a god is noteworthy. At a later stage of the language the same word, in the form *ꜥwtꜥ*, is regularly employed in Coptic biblical texts to translate *κύριος* with reference to God.³ In earlier stages of the language, however, the use of *ts* is confined to relatively low officials, like the captain of a company of soliders or gang of workmen, and the Berlin *Wörterbuch der Aegyptischen Sprache* gives no occurrence of the word in connexion with gods, in the sense of lord,⁴ for which the standard Egyptian was *nḥ* or *hry*.

The great god referred to in the inscription can be no other than Min. It is perhaps of significance that there is a second example of the use of *ts* with Min occurring in the name of a potter whose house at Djeme is mentioned on five occasions in a group of legal documents from Western Thebes, dating from the third century B.C.⁵ The first element of the name is to be read as Esmin, 'he who belongs to Min', and the god's name is qualified by a further phrase which begins with the definite article (*pꜥ*) and concludes, in the majority of writings, with the demotic 'divine' determinative.⁶ The editor of the archive suggested the reading *tsy*, connecting it with the word for 'male',⁷ and translating 'ithyphallic'. On the steatite bowl the reading of *s* in *ts* is clear and it does not seem possible to read *tsy*: in the light, therefore, of the inscription on the steatite bowl, the name of the Theban potter in the demotic papyri should perhaps be read *Nꜥ-mn-pꜥ-ts* Nesminpadjoeis ('he-who-belongs-to-Min-the Lord').

In contrast with the inscription, the style of the figure and the arrangement of the scene carved in raised relief around the bowl are not in keeping with the

conventions normally observed by an Egyptian craftsman (Pl. ix bottom). The centre point of the decoration is a carved female head of the goddess Hathor, with cow's ears and elaborate wig with curled lappets. It is placed between two lotiform columns and doubtless represents a temple or shrine. From the left approaches a procession of animals and musicians. At the head is the figure of a gazelle, its graceful shape awkwardly and lifelessly depicted. It is followed by a bull whose forelegs are bent in the act of crouching down. Behind come four figures, each adorned with a lotus flower in the hair, in keeping with the festive nature of the scene. The leader is male, wearing a long tunic with fringed border which seems to have come into fashion during the Persian period. He plays upon a tambourine. The second figure, similarly dressed in a slightly shorter tunic, strikes a four-stringed lyre. Behind him a woman in a long fringed tunic is shaking crotales, two cymbals fixed on the end of a V-shaped wooden handle. The carving of the figure suggests a kind of quick rhythmic shuffle. The fourth figure, clad apparently only in a fringed cape, may be a dancing girl rather than a musician; she leans forward from the hips and holds in her left hand an unidentified rectangular object. The rear of the procession is brought up by a male figure, dressed in the conventional kilt of the Egyptian, who is playing on the double pipes. The remaining space of the bowl is occupied by a second gazelle, facing the temple façade. Round the base of the bowl is a pattern of tips of the lotus leaves: a large rosette adorns the under surface.

A. F. SHORE

¹ No. 47992, h. 3 in. dia. 6 in.

² The form of the definite article *pr*, and of the god's name *Hr* (in Petepocrates) are particularly characteristic.

³ W. Erichsen, *Demotisches Glossar* (Copenhagen, 1954), p. 671; W. Spiegelberg, *Koptisches Handwörterbuch* (Heidelberg, 1921), p. 278. I am indebted to Professor Malinine who first suggested the reading to me.

⁴ Vol. v, p. 402, *sub ts. 10*.

⁵ Mustafa el-Amir, *A Family Archive from Thebes* (Cairo, 1959).

⁶ *Ibid.*, pp. 4-5.

⁷ *Wörterbuch der Ägyptischen Sprache*, vol. v, p. 344 *sub tsy iv* 'der Männlichste der Götter', used of Amun, Min, Osiris, and Horus.

A SILVER LIBATION BOWL FROM EGYPT

ACCORDING to figures given in the Great Harris Papyrus, more than 5,000 vessels of gold and silver were presented to Egyptian temples by the pharaoh Ramesses III (c. 1198-1166 B.C.) for use in the gods' service. That little has survived among the material remains of Egypt in illustration of these colossal royal benefactions is scarcely a matter of surprise; only in exceptional circumstances would temple treasure have escaped being melted down. By some curious chance most surviving examples have been recovered, so far as it is possible to affirm their provenance, from the *koms* of the Delta, either as hoards buried for safety in the ground, presumably at some moment of imminent

threat to security, or as unrecovered deposits concealed beneath the rubble of brick-built chambers which had collapsed as a result of some natural disaster or hostile action.

Earliest in date of the finds of this nature is the considerable collection of gold and silver vessels discovered by chance in 1906 at Tell Basta (Bubastis, modern Zagazig) during the removal of earth by workmen employed by the Egyptian State Railways on a new cutting.¹ Included in the find were pieces bearing the cartouche of Queen Tawosret, the last representative of the XIXth Dynasty (c. 1200 B.C.). Some of the objects had already been dispersed before action by the Egyptian Antiquities Service recovered the major part of the treasure and investigation of the area of the find, about 160 metres west of the great temple of the goddess Bastet, resulted in the discovery in 1907 of a second hoard, which included a pair of gold bracelets inscribed with the name of Ramesses II (c. 1304–1237 B.C.). The ground in which the objects lay was a waste area, clean of other antiquities, without traces of buildings, lying apparently outside the main temple precinct. Contrary to earlier accounts, the two hoards seem to form a homogeneous group dating to the end of the XIXth Dynasty (c. 1200 B.C.).²

Other finds in the Delta belong to a later period. If persistent report is to be credited, one group, brought to light as recently as 1947 and said to originate from Tell el-Maskhuta (Pithom) in the eastern Delta, had associated with it gold-mounted agates, silver Athenian tetradrachms, of a type currently assigned to the fifth century B.C., and barbarous imitations dating perhaps to the end of the fifth century or to the beginning of the fourth.³ Eight complete vessels and fragments of at least eight others are now in the Brooklyn Museum, New York.⁴ Four bear short dedicatory texts in Aramaic, dated on palaeographical grounds to the fifth century B.C.⁵ Connected with the varied material from Tell el-Maskhuta is a silver head-vase of exceptional interest, now in the Department of Greek and Roman Antiquities, acquired together with a small fragment of silver belonging to a *phiale* of the type now in Brooklyn Museum.⁶ Possibly also connected with the same hoard is a silver *phiale* with Aramaic inscription, though stylistic arguments have been advanced which might seem to place it later in date.⁷

Silver coins of the reign of Ptolemy I Soter (304–282 B.C.) and of Ptolemy II Philadelphus (285–246 B.C.) were found with another hoard, discovered by the Egyptian Antiquities Service at Tukh el-Qaramous, about twelve miles north-east of Bubastis.⁸ The deposit of plate and jewellery lay in two brick-lined chambers in a block of brick constructions at the rear of the temple. In some such similar conditions, in the rubble of collapsed buildings, five silver vessels were found by Emile Brugsch in 1871 at Tell Timai (Thmuis).⁹ There were no external indications of the date of this deposit but close stylistic analogies exist between it and some of the material from Tukh el-Qaramous. Clearly also to the

same period belongs another group of five silver bowls, acquired by the Metropolitan Museum of Fine Arts in 1917.¹⁰

Hitherto the Department of Egyptian Antiquities has had no example of silver plate from these or other isolated discoveries in the Delta. The recent purchase therefore by the Trustees of a silver *phiale* or libation bowl, of unknown provenance but manifestly belonging to this category of Delta finds, is a welcome addition to the Egyptian collections.¹¹ The bowl (no. 66639, Pl. x) is 15.2 cm. (6 in.) in diameter, measured from the outside of the rim and 3.3 cm. (1 $\frac{3}{8}$ in.) in height. When it was discovered it was in poor condition, bent and damaged, but it has at some time been skilfully straightened to its original shape and modernly restored. The outside presents the appearance of a blue lotus in open flower as seen from above. At the centre, the flower itself and the radial pattern of its stamens are represented by a rosette in relief, originally gilded. Radiating from the centre are twelve complete petals, with sharp pointed tips, rounded bases and raised mid-ribs, alternating with twelve other petals, of which only the upper part is shown. Around the outer edge twenty-four oval-shaped bosses, originally gilded, are symmetrically arranged between the twenty-four pointed tips. The bosses may have been intended as lotus-buds; they served the practical purpose of allowing the user a better purchase with his fingers on the bowl. Above the decorated base is a horizontal groove and straight plain band. The interior of the bowl is undecorated except for a small rosette with traces of the original gilding, similar to that on the exterior. The cup is heavy and solid, the walls too thick for repoussé work; it may have been spun on a lathe. As in the case of other bowls from the Delta, it shows a marked indentation on both sides on the centre of the rosette.

In shape and decoration the cup has clear affinities with two of the bowls from Thmuis now in Cairo. One of the latter (CG 53275) is of almost identical size and differs in design only in the greater number of petals, thirty all complete.¹² The other (CG 53277) is of the same height but is larger in diameter;¹³ the petals, twenty-eight in number, are executed in the same way as the British Museum bowl. Closer still in general appearance is one of the bowls acquired by the Metropolitan Museum, in 1917;¹⁴ it is slightly larger, measuring 4.4 cm. in height and 17.6 cm. in diameter, and has fourteen segments around the rosette compared with twelve around the British Museum example. Similar in style are two cups, one from the Tukh el-Qaramous find¹⁵ and one from Tell el-Maskhuta,¹⁶ though in both cases the bosses are absent.

It is in the nature of such hoards or deposits of temple plate that the individual pieces may be earlier than the actual date of their concealment. Coins such as those associated with the finds of Tukh el-Qaramous and, apparently, Tell el-Maskhuta, indicate only a date before which the hoard could not have been concealed and furnish a date before which the individual pieces of plate and

jewellery are likely to have been manufactured. The circumstantial evidence of the inscriptions and of the coins, as well as the strong Achaemenid connexions of some of the designs, suggests that the date of the vessels from Tell el-Maskhuta is in the second half of the fifth century B.C.

The vessels from the other finds noted above, together with the Museum's acquisition, can scarcely be much later than the Tell el-Maskhuta material. The points of similarity in shape and in design are too great to allow the presence of coins of the Early Ptolemies at Tikh el-Qaramous in themselves to justify the postulation of a post-Alexander date for vessels of this kind. They must be brought within the same ambit as the Tell el-Maskhuta finds.

From the historical point of view it is likely that these examples of temple plate which have now been found in some quantity represent gifts made to the temples of the Delta during the period of the First Persian Rule, lasting over 120 years, when Egypt, though reduced to a satrapy, enjoyed a measure of security and peace which allowed the full exploitation of her natural resources. What little that is known of the Dynasty from contemporary sources scarcely bears out the hint of oppression and misery depicted in later literary sources, and it may yet be proved by fresh discoveries that the First Persian Period made a more significant contribution than has been hitherto suspected to Egyptian culture. A recently edited demotic papyrus of the Roman Period can be shown to have been directly inspired by Babylonian astrology introduced into Egypt at the time of Darius.¹⁷ The disturbed conditions in Egypt from 404 B.C. until the advent of Alexander the Great in 333, when the Delta was the battleground of native princes, Greek mercenary leaders and Persian satraps, would explain the not infrequent occurrence of these hoards.

Whether or not the lotus design on the *phiale* was of foreign inspiration is uncertain. There are no features which would necessarily exclude a possible Egyptian origin. The rich resources of the Nile Valley in flora and fauna were one of the chief sources of inspiration for decorative art. These bowls from Egypt are, however, only part of the surviving material in this style which is found elsewhere in the Persian empire.¹⁸ Chronological considerations allow no conclusions to be drawn regarding priority. In view, however, of the time and the place of the appearance in Egypt of these designs, not foreshadowed in the earlier Tell Basta find or in the metal-work from the royal cemeteries of Tanis,¹⁹ it is probable that their employment represents a definite Persian contribution to Egyptian art, at least to that of the still largely unexplored Delta region.

A. F. SHORE

¹ C. C. Edgar in *Le Musée Égyptien*, ii (Cairo, 1907), pp. 93-108. The site of the discovery is marked on the map in Labib Habachi, 'Tell Basta' (*Supplément aux Annales du Service des Antiquités de l'Égypte*, Cahier 22, Cairo 1957).

² For the latest discussion of the hoard see W. Kelly Simpson in the *American Journal of Archaeology*, lxiii (1959), pp. 29-45 and in *Bulletin, The Metropolitan Museum of Art*, viii (1949), pp. 61-65.

³ E. S. G. Robinson 'The Tell el-Maskhuta hoard of Athenian Tetradrachms', *Numismatic Chronicle*, 1947, pp. 115-21.

⁴ Brooklyn Museum, *Five Years of Collecting Egyptian Art 1951-6: Catalogue of an Exhibition held at the Brooklyn Museum 11 Dec. 1956-17 March 1957*, pp. 43-44, pl. 68-74.

⁵ Isaac Rabinowitz, 'Aramaic Inscriptions of the Fifth Century B.C. from a North Arab Shrine in Egypt', *Journal of Near Eastern Studies*, xv (1956), pp. 1-9; 'Another Aramaic Record of the North-Arabian Goddess Han-'llat', *ibid.* xviii (1959), pp. 154-5.

⁶ *B.M.Q.* xxviii (1964), pp. 95-101.

⁷ A. D. H. Bivar 'A Rosette *Phiale* Inscribed in Aramaic', *Bulletin of the School of Oriental and African Studies*, xxiv (1961), pp. 189-99. Sotheby's Sale Catalogue, 11 December 1961, lot 22.

⁸ C. C. Edgar, 'Report on an Excavation at Toukh el-Qaramous', *Annales du Service des antiquités de l'Égypte*, vii (1906), pp. 205-12: *Le Musée Égyptien*, ii (Cairo, 1907), pp. 57-62.

⁹ E. Vernier, 'Bijoux et orfèvreries' (*Catalogue général des antiquités égyptiennes du Musée du Caire*, Cairo, 1927), nos. 53267, 53274-7. Fr. W. von Bissing, 'Metallgefäße' (*Catalogue général des antiquités égyptiennes 1901*), nos. 3581-5.

¹⁰ A. Lansing in *Bulletin, The Metropolitan Museum of Art*, xxxiii (1938), pp. 199-200.

¹¹ Sotheby Sale Catalogue, 24 February 1964, lot 124.

¹² Vernier, *op. cit.*, pl. cx = von Bissing, *op. cit.*, Tafel iii, no. 3583.

¹³ Vernier, *op. cit.*, pl. cxii = von Bissing, *op. cit.*, Tafel iii, no. 3582.

¹⁴ No. 18.2.17, illustrated *Bulletin, The Metropolitan Museum of Art*, xxxiii (1938), p. 199, bottom left. I am grateful to Miss Nora Scott of the Metropolitan Museum for kindly providing me with details and for informing me that a number of pieces of jewellery, acquired at the same time, were said to have formed a group with the silver vessels: some of these pieces are illustrated in *The Metropolitan Museum of Art, Egyptian Jewelry. A Picture Book* (New York, 1940), fig. 16 (bottom left) gold bead with granular decoration, (top) pair of ear rings; fig. 18 (bottom) gold bracelet.

¹⁵ *Le Musée Égyptien*, ii (1907), pl. xxvii.

¹⁶ Brooklyn Museum, *Five Years of Collecting Egyptian Art etc.*, pl. 70.

¹⁷ Richard A. Parker, *A Vienna Demotic Papyrus on Eclipse- and Lunar-Omina* (Brown University, 1959), pp. 28-34.

¹⁸ Similar types of vessels are found, for instance, in the Oxus Treasure (fifth-fourth centuries B.C.), Dalton, *The Treasure of the Oxus* (British Museum, 1926), pl. v, no. 19; near Erzingan, Armenia, *ibid.*, pl. xxiii, no. 180; in an Achaemenid burial at Susa, 'Délégation en Perse', *Mémoires*, viii (1905), pl. ii-iii.

¹⁹ See note (2) above. For metal-work from the royal tombs at Tanis (XXIst-XXIInd Dynasties) see P. Montet, *La Nécropole royale de Tanis*, i-iii (Paris, 1948-60).

A RELIEF OF TWO GREEK FREEDMEN

THE Roman relief of the early first century A.D. from the Villa Muti at Frascati which was acquired in 1954 by the Department of Greek and Roman Antiquities¹ has achieved some fame as one of the very rare illustrations of a moneyer's tools.² It is almost certain, however, that this is a mistaken identification, and that the tools in question are those of a blacksmith.

The relief consists of a central recess containing the busts of the freedmen Philonicus and Demetrius, with the fasces of a lictor on the left of the busts and groups of tools on the right and in the pediment; the dedicatory inscription is below. Nothing can usefully be added to Professor Ashmole's discussion of the busts themselves but the other elements can be profitably re-examined.

The busts. Professor Ashmole wrote of these: 'The two portrait busts . . . show about as much of the shoulders as is common in the very early first century A.D., and the cut of the younger man's hair agrees with that date. . . . The names show that both are Greeks, and they may be father and son.'³

The fasces. It has been suggested that the fasces are to be connected with Philonicus and indicate him to have been a lictor—but an alternative explanation is available. Lying behind the bundle and the axe⁴ is a long tapering rod. One of the methods of freeing slaves was by the *vindicta* ceremony, usually performed before the praetor. 'The ceremony was a fiction of a law-suit concerning property. . . . The slave, having no legal rights, was represented by the magistrate's lictor or some other person, who was called the *assertor libertatis*. This man, taking up a rod (*vindicta*), touched the slave and declared that he was free. The master, of course, made no defence, and the praetor pronounced judgement in favour of the *assertor*. The master then turned the slave round and gave him a slap (*alapa*) and henceforth he was a freeman.'⁵

If, as seems likely, the rod in our relief is a *vindicta*, then the group is intended to symbolize the manumission of Philonicus and Demetrius, an explanation which would accord well with the general nature of the relief.⁶

The tools. Dr. Vermeule originally identified the tools on the right of the relief as a die-cutter's equipment,⁷ but more recently Professor Ashmole⁸ has suggested that they are a mixture of metal-worker's and sculptor's tools. It is more likely, however, that they are to be associated with a carpenter. Most of the available space is occupied by a detailed representation of a drill, with a pointed bit, and its bow, with what appears to be a long-bladed knife with a curved tip lying across the bow. The edge would probably have been on the concave side of the blade, and it may have been a marking knife. Below this comes an adze-hammer, with a collar around the eye, and a broad-bladed, short tanged chisel, both of which are shown without their handles, probably through lack of space. None of these tools are connected with metal-working, and only the bow-drill might be used by a sculptor, though it would more commonly be found in the hands of a carpenter.⁹ The adze-hammer is a carpenter's tool, and this particular form of chisel, with its wide edge, is a paring chisel, used for smoothing and finishing woodwork.

The pediment. The alleged coining tools are shown in the pediment of the relief. On the left is a cross-pene hammer,¹⁰ essentially a smith's tool offering no advantage to a moneyer who merely required that his hammer had the weight necessary to strike the coins.¹¹ Both Vermeule and Ashmole have suggested that the tongs on the right contain a coin-blank between their jaws, but a detailed examination suggests that they are of a type known in the Roman world¹² and still commonly used today, which have flanges rising from the edges of the lower jaw to form a flat U-shaped section into which the upper jaw fits when they

are closed.¹³ Since the tongs in the relief are shown in profile only one flange is seen. The carving at this point is undamaged and shows the upper jaw in slighter relief than the lower, with the flange (the piece mistaken for the coin-blank) continuing at the same thickness as the end of the lower jaw. That it is really a flange and not a coin blank is confirmed by the complete absence of a groove between it and the lower jaw. Had it been a coin blank one would have expected the sculptor to show it projecting clearly between the jaws. Of all the varieties of tongs these would be the least suitable for handling coins. Between the hammer and the tongs are two blocks, one resting on the other, which have been identified as a pair of cased dies, but the shape of the upper block, with its sides sloping gently out from a slightly concave base to give a wide striking face, is an exact representation of the typical Roman blacksmith's anvil, which was normally used resting upon a block. The relief shows that the edges of the top face are carefully rounded, a normal feature on anvils and intended to prevent the edges marking the metal while it is being worked. A number of identical anvils from Pompeii are in the Museo Nazionale, Naples,¹⁴ and similar anvils are shown in use on a relief from Este,¹⁵ a gravestone in the Vatican,¹⁶ and, with hammer and tongs, on a funerary altar in the Museo Nazionale, Rome.¹⁷ Such groups of an anvil flanked by tongs and hammer occur on other reliefs of this general funerary type¹⁸ and symbolize the blacksmith, just as the other tools indicate the carpenter. Presumably the two groups are to be related to Philonicus and Demetrius and indicate their trades, but which belongs to which cannot be decided.

The inscription. The inscription below the busts reads:

P[VBLIVS]	LICINIVS	P[VBLII]	L[IBERTVS]	P[VBLIVS]	LICINIVS	P[VBLII]	L[IBERTVS]
PHILONICVS				DEMETRIVS PATRONO			
				FECIT			

PATRONO FECIT has been interpreted as showing that Demetrius made the relief himself for his patron Licinius, but there is no reason why FECIT should have such a literal meaning. It could equally well, and in this case more probably, mean *had the monument made*. The use of FECIT in this sense is quite common and often occurs in circumstances where the donor is most unlikely to have been the sculptor. The inscription M COELIO MF VINICIANO PR PRO COS TR PL Q OPSILIA UXOR FECIT from Tusculum¹⁹ is a case in point for senatorial wives were not commonly monumental sculptors, and other examples occur where mothers and fathers use the same formula.²⁰ The fact that the tools, which Ashmole connected with Demetrius as a sculptor, can now be seen to be those of a carpenter increases the probability of the inscription meaning *had made*. The quality of the relief shows it to have been the work of a competent sculptor. The identification of our P. Licinius with P. Licinius Stolo, a moneyer known from his coins in the late first century B.C., is unproven. The name is common²¹ and, in view of the

interpretation of the tools proposed here, such an identification must be considered unlikely.

Purpose. Despite this reinterpretation the purpose of the monument remains a puzzle, and nothing can really be added to Professor Ashmole's statement.²² 'Its form is one commonly used for grave-reliefs, but, when so used, the portraits are naturally those of the dead persons. It may perhaps be a tribute by the freedmen to their dead master, to be set up in his grave-precinct: as a gift to the living it would surely have been something of an embarrassment.'

Professor Sir Ian Richmond, who very kindly read the paper, has made the following suggestion. 'P. Licinius P. L. Philonicus was the freedman of P. Licinius. P. Licinius P. L. Demetrius was the freedman of P. Licinius Philonicus, and *patrono fecit* means that he put the monument up to both himself and his patron, i.e. Philonicus. Philonicus, being the agent of the *vindicta*, has it next to him, while on the other side appear the tools of his trade, a carpenter. The blacksmith's tools in the pediment are the tools of Demetrius.'

W. H. MANNING

¹ Registration number 1954, 12-14, 1.

² Vermeule, *Numismatic Circular*, lxi (1953), col. 450, and lxii (1954), col. 101; Ashmole, *B.M.Q.* xx (1955-6), 71; Holmyard, Singer and Hall, *History of Technology*, ii, 488, fig. 446.

³ *B.M.Q.* xx, p. 71.

⁴ The axe is of an archaic form unlike any in actual use in the early first century A.D.

⁵ A. M. Duff, *Freedmen in the Early Roman Empire* (1958), p. 23. The ceremony is shown in a bas-relief from Mariemont, Belgium, where a lictor is touching a kneeling slave with the *vindicta* (pl. iv).

⁶ My interpretation of both the fasces and the inscription has benefited greatly from the help of Dr. F. R. D. Goodyear and my colleague Mr. K. S. Painter, to both of whom I am most grateful.

⁷ *Numismatic Circular*, lxii (1954).

⁸ *B.M.Q.* xx (1955-6), p. 72.

⁹ One is lying at the feet of the carpenter in the Daedalus fresco from the House of the Vettii at Pompeii.

¹⁰ The head of a cross-pene hammer has a flat striking-face at one end and a blunt, chisel-like edge (the cross-pene) at the other. The cross-pene is used by a smith to spread metal lengthwise. A carpenter might use one to drive in fine nails but it is not a tool he would commonly require.

¹¹ Medieval moneyers are shown with heavy square-headed hammers (*Hist. of Tech.* ii, p. 490,

figs. 451 and 453) although hammers which appear to be similar to this appear on a few Republican coins (i.e. *B.M.C. Republic*, iii, pl. liii, 1 and 2).

¹² Two pairs of tongs of this type from a hoard of ironwork found at Heidenburg, near Kreimbach, are figured in L. Lindenschmit *Die Altertümer unserer Heidnischen Vorzeit*, Band V, Taf. 46, 790 and 791.

¹³ Among other things such tongs are used to hold nails when one end is being hammered down into a point, the flanges preventing the nail from sliding out of the jaws of the tongs. (I am indebted for this information to Mr. J. White of Hinton St. Mary, Dorset.)

¹⁴ They are seven inches high with faces five inches square.

¹⁵ H. Gummerus, *Darstellungen aus dem Handwerk auf römischen Grab- und Votivsteinen, Jahrbuch des Kaiserlich Deutschen Archäologischen Instituts.*, Band xxviii (1913), Abb. 5.

¹⁶ Gummerus, Abb. 7.

¹⁷ Gummerus, Abb. 10.

¹⁸ i.e. the altar in the Museo Nazionale, Rome, mentioned above (Gummerus, Abb. 10).

¹⁹ Dessau, *I.L.S.*, p. 883.

²⁰ e.g. Dessau, pp. 968 and 2225 respectively.

²¹ *C.I.L.* records 28 P. Licinii from Rome alone.

²² *B.M.Q.* xx, p. 72.

NOTES ON FIVE SCULPTURES FROM NEPAL

THIS paper discusses five sculptures from Nepal, two in metal and three others in stone. The metal icons are in the collection of the British Museum and are of exceptional iconographic interest. The three stone sculptures are hitherto unpublished and, as one of them is definitely dated, are of great significance in the history of the art of Nepal.

Of the two metal icons, the seated figure (Pl. XI) is perhaps a unique example in metal of its kind. On a relatively high lotus pedestal, the lower section of which is rather crudely designed as a chariot drawn by seven geese (*hamsa*), a male divinity is seated in *vajraparyāṅkāśana*. He wears a dhoti and except for the ornaments and an *upavīta* or sacred thread, the torso is entirely bare. His head is crowned with a diadem and his face betrays a faint trace of a smile. Both his hands are against the chest and show the *vyākhyāṇa mudrā* beside holding two full-blown lotuses by their stalks.

Were it not for the geese there would be no hesitation in identifying the figure with Sūrya. The two lotuses in the two hands are very characteristic attributes of Sūrya. But the presence of the seven geese precludes the possibility of such an identification.

Among the male members of the Brahmanical pantheon, the *hamsa* or the goose is primarily a mount of Brahmā. But merely on the strength of this the icon can hardly be identified with Brahmā. In Purāṇic mythology¹ the chariot of Varuṇa is said to be drawn by seven geese. But the attributes in the hands of the present figure do not correspond to those prescribed in the texts for Varuṇa.

The Museum van Aziatische Kunst in Amsterdam has in its collection an interesting Buddhist paṭa which has an inscription with a date.² It depicts the maṇḍala of Navagraha with Candra as the central figure and he is specifically invoked in the inscription as '*śrī śrī śrī Candra*'. The paṭa is dated in the year 645 N.S. (A.D. 1525).

What is relevant to us is the iconography of Candra in the maṇḍala. He is of a white complexion and stands in a chariot drawn by seven geese (*hamsa*). Regally ornamented like the figure in the icon under discussion, the god in the maṇḍala wears a red tunic on the upper part of his body. His hands are raised near the chest in *abhaya mudrā* and from each issues a slender stem bearing a full-blown lotus.

Thus the similarity of the attributes between the painted icon of Candra and the figure in the metal sculpture leaves no room for doubting the identification of the latter with Candra. It has already been mentioned that the paṭa is Buddhist and in the Buddhist text *Nispanṇayogāvalī*, we find the following description of Candra as one of the Nine Planets:

Haṁse Candrah śubhrah sayyahastena vāmena ca kumudastha-candramaṇḍalabhṛt/³
'Candra riding on a goose, is white in colour and holds in his two hands the disks of the Moon on lotuses'.

It is also interesting to note that in the description of the god in the *Rūpa-maṇḍaṇa*,⁴ he is said to carry two lotuses in his two hands.

The representation of seven geese, although without any known textual precedent, artistically offers a close analogy with medieval icons of Sūrya. Plate XII illustrates a hitherto unpublished icon of Sūrya standing near a water conduit just outside the town of Banepa in Eastern Nepal. The base of the image bears an inscription which gives the date that has been verified for A.D. 1394.⁵ Here, although the iconography is far more elaborate, basically the compositional arrangement—the upright Sūrya holding two lotuses and the chariot drawn by seven horses—offers a striking parallel to the metal icon of Candra. In fact the affinity in the composition is closer, in greater detail between the paṭa of Candra and the icon of Sūrya. It does not seem unlikely therefore that icons of Candra, holding two lotuses and seated in a chariot drawn by seven geese, were modelled after the more familiar icons of Sūrya. This is nothing surprising, as the two gods are really complementary and the artists could easily have indulged in the liberty of modelling one after the other.⁶

The significance of the sculpture of Sūrya from Banepa with reference to the history of the art of Nepal lies in its date. Dated sculptures in stone are rather rare in Nepal and so the present sculpture will be a keystone in determining the relative dates of other sculptures of the period. Altogether it is an elegant piece of sculpture, well balanced in its composition and proportions. The galloping horses with their stylized wings appear almost as rams at first sight. The arrow-shooting figures of Uṣā and Pratyūṣā and the allegorical figures of Darkness, retreating in haste, add an element of drama in contrast to the more serene and complacent figure of Sūrya. The tunic he wears is a part of the northerner's dress or *udīyaveśa*, as seen usually on figures of Sūrya from northern India while the ornaments are more typically Nepali. It is interesting to note the two ends of the scarf flying on either side, a motif found often in Central Asian and Far Eastern iconography.

Two other sculptures, lying next to the image of Sūrya, are also beautiful examples of Newari art of the period. All three are sculpted in the same light grey stone and appear to be the workmanship of the same family or group of sculptors. The image of Tārā is almost identical to the metal icon of the same goddess exhibited in the Asia House Gallery in New York and dated by Stella Kramrisch to the end of the fourteenth century.⁷ As a matter of fact the metal image may, perhaps, be slightly earlier.

The stone image of Tārā (Pl. XIII) is modelled fully in the round, being completely cut away from its back slab. The aureole thus acts as a frame and the

arch at the top is slightly pointed. The inner border of this aureole is cut into a continuous string of beads and the broader outer border into a formal flame design. The goddess stands in rather an erect fashion but not too rigidly with her feet slightly apart. The long, skirt-like printed garment around the lower part of the body is fastened to the hips with a girdle and the folds come down in stylized pleats between her legs and on either side. The edges of the pleats are in fact the only sharp lines in the composition. These help to accentuate the rounded modelling of the body. A transparent piece of cloth, printed with flowers and very much like a *dopattā*, caressingly glides across the breasts from the right hip over the left shoulder and is gathered in swaying folds almost near the left ankle. The ornaments are not as ostentatious as one finds in sculptures of the Sena period in eastern India and consist, beside the girdle, of bracelets, armlets, necklace, large rings for the ears, and a tiara. The open palm of her right hand, holding a round object as well as displaying the *varada mudrā*, rests against a lotus bud whose stalk rises with a luxuriant flourish from the pedestal. The left hand holds the stem of a *nilotpala* or blue lotus.

The image is no doubt one of the more common variety of Tārā known as Khadiravaṇī Tārā. But the presence of the lotus bud against which the right palm rests is interesting. One of the companions of Khasarpaṇa in a *sādhana* of the *Sāadhanamālā*⁸ is Tārā who is described as follows.

Tatra Tārā śyāmā, vāmakaravidhṛtaṁ sanālaṁ utpalaṁ dakṣiṇakareṇa vikaśayanti
nānālaṅkāravatī abhinavayauvano-dbhinnakucabhārā/

'Here Tārā is green. She causes to blossom with her right hand the lotus flower with a stem held in her left. She has many ornaments and her breasts are oppressively heavy due to adolescence.'

It seems possible that in the image under discussion the right hand is in the act of causing the lotus bud to blossom.

The face of the goddess is more round than oval and the general modelling displays a softness all over. The legs under the skirt are rather inarticulated and straight, the joints of the knees being hardly distinguishable. The luxuriant hips and breasts betray an opulence and softness, so characteristic of the female figure in the sculptures of the Sena period from eastern India.

The icon of Gaṇeśa (Pl. xiv), also from the same site, has a badly defaced inscription and the date is quite illegible in the photograph. However, the palaeography is identical to that of the inscription in the icon of Sūrya and stylistically they appear to be the products of the same atelier. The borders of the *prabhā* in both are exactly alike.

The god is seated on a seat of intertwined coils of serpents (*nāga*) over a lotus pedestal. The coils of the serpents continue along the side of the backslab and sweep up beautifully to the top to form a canopy of many hoods over the head.

Beside the orthodox ornaments, he has a snake as a sacred thread (*sarpovita*) and two more as armlets. The elaborate crown is minutely carved with the motif of the wheel dominating the centre. Of the four hands, one pair is against the flabby chest, holding a radish in the right hand and a bowl of sweets in the left at the tip of the trunk. Of the two remaining hands the left holds what appears as an axe or *paraśu* and the attribute in the right is broken entirely.

The radish-like object may also be his own tooth or tusk but, when compared with representations of the latter attribute in other icons, it appears more likely to be a radish. The radish is not one of Gaṇeśa's more common attributes and is included in a description of a two-armed variety in the *Bṛhatsamhitā*. 'The Lord of the Pramathas (i.e. Gaṇeśa) elephant-faced and pot-bellied, should hold a hatchet (in his hand); one-toothed, he should (also) hold the green root of a radish.'⁹

Curiously, however, a more elaborate description of the god is given in a Buddhist text which agrees remarkably with the icon under discussion.

Mūṣake Gaṇapatiḥ sitaḥ karivaktraḥ sarpayajñopavitī caturbhujāḥ savyabhyam trīśūla-lāḍḍukau vāmābhyam paraśumūlake dadhānaḥ/

'Gaṇapati rides on a Mouse and is white in colour. He has an elephant face and a snake forms his sacred thread. He is four-armed. In the two right hands he carries the Trīśūla and the Lāḍḍuka (sweet balls), and in the two left the Paraśu (axe) and the Mūlaka (radish).'¹⁰

The other unusual features is his seat of coils of *nāgas* and the canopy of hoods, although this is nothing surprising since he has been closely associated with *nāgas* from early times.¹¹

The second metal icon in the collection of the British Museum is a composite one of Viṣṇu and Lakṣmī (Pl. xv). It belongs probably to the seventeenth century and its interest is chiefly iconographic. The right half of the figure is male and, in fact, but for the prominent female breast on the left side, there is very little to distinguish the two halves. The ear-ornaments are different and the right foot is slightly larger than the left but otherwise there is no difference in the modelling or proportions of the two halves. The skirt comes down to the same length and the left half shows a couple more of incised lines across the thigh and the calf. On either side the garment overflows in stylized waves. On the right of the lotus pedestal is a kneeling Garuḍa with folded hands and on the left a tortoise (*kūrma*).

The four right hands carry the conch-shell (*śaṅkha*), the discus (*cakra*), the mace (*gadā*), and the lotus (*padma*), while the four left hold the manuscript (*pustaka*), the lotus (*padma*), the mirror (*darpaṇa*), and a water-vessel (*kumbha*). The attributes in the four right hands of the male half and the presence of the Garuḍa leave no room for doubting his identification with Viṣṇu. Naturally the female half is of his consort, Lakṣmī.

The *Sāradātīlaka-tantra*,¹² a Tantrik text, has a *dhyāna* which corroborates the identification.

vidyuccandranibhañ vapuḥ Kamalajā-Vaikuṇṭhayaṃ ekatām prāptaṃ snehavaśena ratnavila-
sad bhūṣābharālaṅkṛtam /
vidyā-paṅkaja-darpaṇaṃ maṇimayaṃ kumbhaṃ sarojaṃ gadā saṅkhaṃ cakraṃ amūni
bibhṛad amitāṃ diśyāc-criyaṃ vaḥ sadā //

The commentary adds:

vidyud iti / ekatām iti dehārdhaviabhāgena / vidyādiṇi prathamānirdiṣṭāṇi / paścād amūni
bibhṛad ityanvayaḥ / vāmeṣvādyacatuṣṭayam ūrdhvādi dakṣeṣvāntyacatuṣṭayam ityāyudha
dhyānam //

The same *dhyāna* is repeated *verbatim* in the *Tantrasāra*¹³ where too the commentary explains that the non-duality of the two conceptions is to be shown by dividing the same body into two halves, the male and female, the two bodies thus uniting out of mutual love.

According to both the *dhyānas*, the male is known as Vaikuṇṭha and the female as Kamalajā. It is interesting, however, that in neither is there any mention of the mounts. Garuḍa is of course the usual mount of Viṣṇu but curiously that of Kamalajā is a tortoise when normally her mount is an owl. Two of her attributes, the mirror and the manuscript are also rather unusual. However, the mirror is not altogether a strange attribute as it is found in many a form of Devī and the manuscript signifies the expansion of her conception as gnosis as was the case with the majority of the cult deities of importance.¹⁴

A number of other representations of the conjoint figure of Vaikuṇṭha and Kamalajā are known from Nepal, although none has come to light in India. The earliest is perhaps the elaborate paṭa, dated in the year 383 N.S. (A.D. 1263), now in the collection of the Ramakrishna Mission Institute of Culture, Calcutta.¹⁵ The central deity in the maṇḍala is the composite figure of Vāsudeva and Lakṣmī and the inscription includes a brief *dhyāna* describing the form. The tortoise occurs again in the paṭa next to the left foot and this repetition almost certainly points to its being a mount of Lakṣmī or Kamalajā.¹⁶ Two other metal icons are known and their forms are identical to the British Museum specimen. Both are earlier and are of better workmanship. One is in the Museum für Völkerkunde in Basle and the other in a private collection in New York.¹⁷ The form appears to have been considerably popular in medieval Nepal and doubtless both the conception and iconography of such an image were inspired by the more well-known conjoint images of Ardhanārīśvara.

PRATAPADITYA PAL

¹ J. N. Banerjea, *The Development of Hindu Iconography*, 2nd ed., Calcutta, 1956, p. 526; and *Viṣṇudharmottara*, bk. iii, ch. 52, vv. 1-21.

² It is awaiting publication in a forthcoming number of the *Bulletin* of the Museum.

³ Benoytosh Bhattacharyya, *The Indian Buddhist Iconography*, 2nd ed., Calcutta, 1958, p. 367.

⁴ Marie Thérèse de Mallmann, *Les Enseignements iconographiques de L'Agni-Purana*, Paris, 1963, Tableau G, p. 85.

⁵ L. Petech, *Medieval History of Nepal*, Rome, 1958, p. 148.

⁶ In Central Asian art, however, we find representations of Candra with lotuses in both hands and seated in a chariot drawn by five geese. The iconography is the same as in the representations of Sūrya except that Sūrya's chariot is drawn by five horses. While a connexion between central Asian art and the art of Nepal, perhaps through Tibet, is not impossible, in central Asia too the complementary character of these two heavenly bodies—they are invariably represented as a pair at the two top corners of the paintings—may have been responsible for their iconographic similarity. It is also interesting that in the inscriptions attached to these paintings one is known as 'Moonlight Bodhisattva' and the other as 'Sunlight Bodhisattva'. See A. Waley, *A Catalogue of Paintings recovered from Tun-Huang by Sir Aurel Stein*, K.C.I.E., London, 1931, p. 54 f, p. 279 and other references cited therein.

⁷ Stella Kramrisch, *The Art of Nepal*, New York, 1964, p. 71, no. 26.

⁸ Benoytosh Bhattacharyya, *The Indian Buddhist Iconography*, 2nd ed., Calcutta, 1958, pp. 128–9.

⁹ J. N. Banerjea, *The Development of Hindu Iconography*, 2nd ed., Calcutta, 1956, p. 589.

¹⁰ Benoytosh Bhattacharyya, op. cit., p. 365.

¹¹ J. N. Banerjea, op. cit., pp. 354 ff.

¹² A. Avalon (ed.), *The Śāradātilakatantram*, 'Tantrik Texts', vol. xvii, Calcutta, 1933, p. 619. I am indebted to Dr. Marie Thérèse de Mallmann for bringing the *dhyāna* to my attention.

¹³ *Brhat-Tantrasāra*, Calcutta, pp. 191–2.

¹⁴ Discussed at greater length in a paper to be published shortly in the *Journal of the Asiatic Society*, Calcutta.

¹⁵ The paṭa is being published in the paper just mentioned above.

¹⁶ In the same paper I have suggested that the *kūrma* or tortoise is perhaps present by virtue of its association with Viṣṇu rather than with Lakṣmī. But the recurrence of the mount on the side of Lakṣmī in the present icon indicates its association with her.

¹⁷ The icon in Basle is also being published in the above-mentioned paper. The one in New York has been published in Stella Kramrisch's *The Art of Nepal*, New York, 1964, p. 135, no. 37.

SHORTER NOTICES

The publication of these shorter notices on recent acquisitions does not preclude a more detailed discussion of the objects in future issues

TENTH-CENTURY DISH FROM IRAQ

THE Department of Oriental Antiquities has recently acquired a pottery dish painted in lustre, Mesopotamian: tenth century A.D., diameter 9½ in. (plate XVI).

The art of lustre painting which was used in the maiolica of Spain and Italy as well as in our own Staffordshire pottery was discovered by the potters of Mesopotamia in the ninth century A.D. This early Mesopotamian lustre ware was evidently renowned, for examples have been found in southern Spain, Egypt, Persia, and India.

This dish belongs to a group decorated with curiously stylized human figures and was made in Mesopotamia in the tenth century A.D. The man portrayed on our dish is walking to the left with his head facing the front. The details of his dress are particularly interesting. The patterns at the neck and on the arms below the shoulders are either woven or embroidered. The long pointed hat or bonnet is a form of headgear which originated in Persia and was adopted by the Mesopotamian court about this time. It is not clear what the man is holding in his hands. The schematized face and wide staring eyes may indicate a mask, in which case the figure might be that of a jester. The painting is executed in a pale yellow lustre and the ground is a white tin glaze.

On the back of the dish are painted five roundels filled with horizontal rows of chevrons and set in a field of densely packed leaves. The inside of the footring is glazed and painted with a single line of Arabic which is too faint to be decipherable.

ENGLISH MEDIEVAL GITTERN

THE Department of British and Medieval Antiquities has recently acquired the only surviving major musical instrument of the Middle Ages. This is a gittern, an older form of the modern guitar which was probably introduced into England in the thirteenth century and was played with a plectrum. The body and neck of this example, which is 24 inches long, are made from a single solid piece of wood, and carved with decorative panels of foliage, inhabited by huntsmen, foresters, beasts, and grotesques. The style of these carvings can be paralleled in English sculpture and manuscript illumination of the period from c. 1290 to 1330.

The instrument was restored in 1578, when it was in the possession of Queen Elizabeth I or her favourite, Robert Dudley, Earl of Leicester. Both the queen's coat of arms and the earl's badge are found engraved on a silver cover provided for the peg-box in this year. The remodelling of the instrument to resemble a violin, by the addition of a new finger-board and a violin-type of sounding-board, seems to have been undertaken later.

The gittern has been purchased with the aid of generous contributions from the Pilgrim Trust and the National Art Collections Fund and a special grant from the Treasury.

In the 1770's the gittern was sold in London with the effects of the Duke of Dorset. When illustrated by Dr. Charles Burney in his *History of Music* (London, 1789)—wrongly described as a violin, it having been earlier restored as such—it was the property

of 'a Mr. Bremner in the Strand'. It was sold at Christies in 1893 for 30 guineas, 'with the effects of the Hon. Smith Barry'. Since then the gittern has been in private ownership.

ACQUISITIONS BY THE DEPARTMENT OF ETHNOGRAPHY

THE Department of Ethnography has recently purchased, with the help of the Christy Fund, a small stone heart, which was discovered many years ago in a cave near the town of Achiutla, inhabited in pre-Columbian times by the Mixtecs, a people who are believed to have supplied most of the lapidaries responsible for the beautiful stone and mosaic work of the Aztec period in Mexico. The stone heart reminds us of the frequent human sacrifices in which the victim's heart was ripped out, still palpitating, as an offering to the sun god. It may perhaps have been part of the regalia of the goddess Coatlicue, a ferocious earth goddess, with two snake heads who wore a skirt of writhing serpents, and a necklace of human hearts. There may also perhaps be some special connexion with the town of Achiutla, for the name glyph of the town included a human heart.

Among other acquisitions from Pre-Columbian America is a magnificent polychrome earthenware bowl of late Classic Maya date, about A.D. 900, presented by R. E. Groves, Esq., of the Belize Estate and Produce Company, on whose land in British Honduras at a place known as Gallon Jug it was found recently. It has a diameter of 16½ inches and is unusual in being painted with figures of Maya warriors in red and black on an orange slip. Such painting is usually limited to much smaller vessels, while large undecorated vessels were used for domestic purposes.

The Department has also acquired a fine and well-documented collection of 'divining

bones' from southern Africa, formed by Mr. Ralph Nash between 1940 and 1951. Divination plays a great part in the traditional life of the Bushmen and of the numerous Bantu tribes of southern Africa; the principal method is by throwing 'bones' and observing how they fall. Of the pieces in the collection many are of bone, but others are in ivory, wood, or stone, or carved from animal hooves. The tribes represented are the Machona, Matabele, and Batonga of Rhodesia, the Bushmen of Bechuanaland and Griqualand West, the Sotho of Basutoland, the Swazi of Swaziland, the Ovambo of South-West Africa, and the Venda, Pedi, and Ndebele of South Africa.

RICHARD STRAUSS CENTENARY EXHIBITION

AN exhibition to commemorate the centenary of the birth of Richard Strauss (1864-1949) was recently held in the King's Library in the British Museum.

Manuscripts

The autograph manuscript of the well-known song 'Ständchen', and letters from the Museum's own collections were shown. Manuscripts from private owners included the early String Quartet, op. 2, and Songs (lent by Universal Edition, Ltd.), a leaf of *Macbeth* and letter (Royal Philharmonic Society), sketches for *Die Liebe der Danae* and the First Sequence of Waltzes from *Der Rosenkavalier* (Boosey and Hawkes, Ltd.), an unpublished song with a decorative border in 'Jugendstil' by the artist, Julius Dietz (Otto Haas), and, perhaps most interesting of all because of the furor aroused by the first performance of the work in Nazi Germany, a score of *Die schweigsame Frau* and related letters to the librettist, Stefan Zweig (heirs of Stefan Zweig).

Printed material

First editions of the folio full scores of all Strauss's operas and of most of his major instrumental compositions were also shown. In addition to biographical material, including some early portraits, a section was devoted to music by other composers which Strauss edited and to some books on music by various authors to which he wrote prefaces. This is perhaps a little-known aspect of his work.

'HARUNOBU AND HIS AGE'

An exhibition to illustrate the development of the colour-printed woodcut in Japan

THIS exhibition commemorates the two-hundredth anniversary of the beginning in 1764 of the making of 'brocade prints' (*nishiki-e*) in Japan. That winter some groups of amateurs of the arts in Edo, the new capital of Japan to which the Shōgun Ieyasu had transferred from Kyoto in 1603, commissioned the production of some New Year cards for distribution to their friends. They set some experienced print designers to work up their ideas in a form suitable for printing from five or more wood blocks, which would give with over-printing an exceedingly rich effect. It was twenty-five years before the name 'brocade picture' was given to these multiple block prints, but from 1764 they were one of the most characteristic art products of Edo, a sign of the powerful patronage of a new class of public who brought vitality to Japanese art when it was falling into repetition and decline.

The exhibition, which is on view in the Gallery of Oriental Art until April comprises 123 woodcuts and twenty-one woodcut books, chosen to illustrate the final stage in this development. Twenty-three of the prints are examples of two-, three-, or four-block printing which preceded the final stage of

1764/5. The designer who dominated the first period of the *nishiki-e* was Harunobu, and its close may be placed in 1770, the year of his death. His work is represented in the exhibition by fifty prints and two colour-printed books. Among them are a number of datable wood-cuts and the exhibition includes impressions of many of his most famous designs. They are drawn from the Museum collection, the best in Europe, and the exhibition includes a number of items which have not yet been seen in public. It is in fact more than thirty years since any considerable group of Harunobu prints was exhibited in Britain, so that the present generation can have no proper idea of his unique gifts of design and colouring, or of his lyrical idealization of the young Japanese girl.

Examples of the work of his contemporaries, Shunshō, Bunchō, Koryūsai, Shigemasa, and Toyoharu, complete this showing of the first and greatest age of the multiple-block print in Japan. It is intended as a tribute to the culmination of a great tradition of craftsmanship and as an evocation of the spirit of the Edo of 200 years ago.

A special catalogue in which each exhibit is illustrated and described by Mr. D. B. Waterhouse, of the Department of Oriental Antiquities, is on sale in two editions at 15/- in paper back and 25/- in hard cover.

NIGERIAN BRONZE MASK

AN interesting bronze mask of rare type has been purchased for the Nigerian collections of the Department of Ethnography. Though related in iconography to bronze masks cast in the court style of Benin City (and worn on the hip by Benin chiefs in ceremonial dress), it clearly does not belong to the style practised in Benin City during the last five centuries, but probably originated in an outlying part of the Benin Kingdom to the north-west of the capital. It is in the form of

a human face with grotesque animal attributes, and these attributes together with the style of design link it to several pieces in Nigerian museums (including one almost identical in the Benin Museum) which are traditionally associated with the cult of a legendary giant named Enowe, said to have lived near or beyond the north-west boun-

daries of the kingdom. It may be classed as belonging to the large group of bronzes in a number of related styles which are for the present known as the Lower Niger Bronze Industry, and which in general seem to represent a much higher level of artistic imagination than most of the art of Benin City itself.

NOTABLE ACQUISITIONS OF PRINTED BOOKS 1962-1963

INCUNABULA

BARTHOLOMAEUS SIBYLLA. Oratio ad provinciales et electores Generalis ordinis Praedicatorum et nobiles Venetos. [*Printer of Bartholomaeus Sibylla: Venice, c. 1487.*] 4°. 4 leaves.

The only edition of a speech made at the session of the Chapter of the Dominican Order held in the Convent of Saints John and Paul in Venice at Whitsuntide 1487, when Joachim Torriani, a distinguished scholar and humanist then aged seventy and formerly a member of the same convent, was elected General of the Order. The magnificence of the occasion has been described by an eyewitness, the Dominican Felix Fabri. 'The Doge', he declares, 'arrived in his state galley the *Bucentaur*, followed by more than a thousand gondolas; and the ladies of Venice, by kind permission of their husbands, so finely dressed that you would have thought Venus had broken out of the Venusberg with all her handmaidens, wandered all over the convent. . . . If a Chapter-meeting of Mendicant Friars is celebrated in this manner at Venice, the reader may imagine the splendour of a royal visit.' (See Mortier, *Histoire des maîtres généraux de l'ordre des frères prêcheurs*, v, 1911, pp. 1-4). This great occasion must have been appreciated keenly and for diverse reasons by Friar Francesco Colonna, the author of the *Hypnerotomachia Poliphili* printed by Aldus in 1499, who was then an inmate of the convent; and it is noteworthy that the new General appointed Colonna to the coveted post of preacher in the porch of St. Mark's at Venice on 16 October of the same year, and is more than once afterwards found to favour the rebellious friar in the crises of his stormy career. (See M. T. Casella,

Francesco Colonna. Biografia, 1959, pp. 35, 38, 41.)

The present work, of which only three other copies are known, is the only book printed in this type, and has therefore given its name to the anonymous press. The type is of a design generally used for legal texts, and is very like, for example, De Tortis 79 G. or De Quarengiis 80 G. Here, however, it is of leaded appearance (but seemingly cast on a large body rather than actually leaded), and measures 101 mm. to 20 lines. It is remarkably fresh in appearance, and may well have been cast specially for this tract, which is probably in the nature of a presentation edition.

Gesamtkatalog 3458; *Stillwell* S 443.

Festus (Sextus Pompeius). De verborum significatione. Boninus de Boninis: Brescia, 18 June 1483. fol. 52 leaves.

After printing at Venice in 1479 and at Verona from 1481 to February 1483, Boninus de Boninis moved to Brescia, where he produced in rapid succession three works completed on 6, 16, and 18 June, of which this Festus is the third. The Museum already possesses the first two, an edition of Macrobius in 192 leaves and a Varro, *De lingua latina*, in 48 leaves; and it seems from the closeness of their dates that the three works were at press more or less simultaneously. These sudden bursts of activity, in which he produced several books within a few weeks and then remained inactive for several months, are a curious recurrent feature of De Boninis' career at Brescia.

Festus was a Roman grammarian of the mid-second century A.D. His work is a

dictionary of unusual Latin words, and as a boon to humanists was frequently printed in the fifteenth century.

JEROME, Saint. *Vite dei sancti padri. Printed by Nicolaus Girardengus and partner: Venice, 1479. fol. 210 leaves.*

These popular lives of the Desert Fathers were printed many times during the fifteenth century both in the original Latin and in various vernacular languages, including Dutch, English, French, German, Italian, and Spanish. The first edition in Italian appeared in 1474. The present work was the first production of the press of Nicolaus Girardengus, who worked at Venice from 1479 to 1482, at Pavia 1482-3, at his native Novi (near Genoa) in 1484, at Venice in 1490, and lived until 1512, when he had a book printed at his expense again at Novi. He was a kinsman of the more famous and prolific printer Franciscus Girardengus, also of Novi, who was active at Pavia from 1480 to 1498, and also appeared occasionally as a printer at Venice during the same period. The type used in this book, of which no other copy seems to be recorded outside Italy, was not previously represented in the Museum collection. It is a plain text type, 75 G., of a design which apparently originated in 1474 in Jenson's 84 G. and is also found, with minor differences, in Ratdolt 75 G., De Strata 73 G., Walch 75 G., and others. This is apparently the only book in which it was

used by Girardengus. The partner ('il suo compagno') who is mentioned in the colophon does not reappear, and has not been identified.

Indice generale 4763.

VALERIUS MAXIMUS. *Facta et dicta memorabilia.* (With the commentary of Omnibonus Leonicens.) *Printed by Leonardus Pachel and Uldericus Scinzenzeler: Milan, 7 May 1487. fol. 206 leaves.*

After working in partnership throughout the ten years from 1477, Pachel and Scinzenzeler severed company in the autumn of 1487 and continued their printing activity separately. The large and small roman types used in this volume (110 R. and 76 R.) were hitherto available in the Museum collection only in books printed up to 1480 and 1484 respectively, and it is interesting to find them still in use during the last months of the press. Valerius Maximus' collection of moral anecdotes of Greek and Roman worthies was one of the most popular classical texts in the time of the Renaissance. The first edition was printed by Mentelin at Strasburg in or a little before 1470, and was followed by more than thirty others before the end of the fifteenth century. Pachel and Scinzenzeler had already produced an edition dated 17 July 1480, but without the commentary. Only two other copies of the 1487 edition seem to be recorded outside Italian libraries.

Hain 15788=15789; Stillwell, V 35. •

AINSWORTH (Henry). The Communion of Saints. A treatise of the fellowship that the faithful haue with God, and his angels, and one with an other; in this present life, etc. *Giles Thorp: Amsterdam, 1607. 8°.*
*8 (*8 blank) A-Z⁸ 2A-2H⁸.

The rare first edition of a work by one of the most celebrated of the early Congregationalists. The author was leader of the congregation at Amsterdam where several of his works were printed. The printer, Giles Thorp, a fellow exile from England, was deacon of his church.

STC 228.

The ART of Assassinating Kings, taught Lewis XIV. & James II. by the Jesuites. Wherein is discovered, the secret of the last conspiracy, form'd at Versailles in Sep. 1695. against the life of William III. . . . and discover'd at White-Hall, Feb. 1698. 12°. A-E¹² F⁶.

The occasion of this publication was Fenwick's conspiracy of 1695-6, aimed at assassinating King William III and restoring the exiled James II to the English throne. It consists of an historical disquisition purporting to show that both James and Louis XIV of France, in abetting tyrannicide, were the tools of the Jesuits. A French version, *L'Art d'assassiner les rois*, was printed in 1696, probably in the Netherlands, with a false London imprint, 'à Londres, chez Thomas Fullher.' The British Museum now has both versions.

Wing A 3785 (recording the Yale copy only).

BUNYAN (John). The Pilgrim's Progress from this World, to that which is to come. . . . The fifth edition, with additions. *Nath. Ponder: London, 1682. 12°. A-G¹² H⁸.*

An apparently unrecorded piracy. So great was the popularity of *The Pilgrim's Progress* (Part One), first printed in 1678, that the publisher, Nathaniel Ponder, could not keep pace with the demand. A number of piracies appeared, including several made from Ponder's fifth edition of 1680. The present volume, bearing the words 'fifth edition' and the date 1682 on the title-page, is of a different setting of type from the spurious 'fifth' edition of 1682 already in the British Museum Library (C. 58. a. 18) and is unrecorded by J. B. Wharey in his bibliography of Bunyan published in 1928 (and reprinted in Sharrock's edition of *The Pilgrim's Progress*, 1960).

Imperfect; wanting B9, 10, 12.

Not in *Wing*.

Presented by the Friends of the National Libraries.

CERVANTES SAAVEDRA (Miguel de). The History of the Renowned Don Quixote de la Mancha. . . . Translated from the original by several hands: and published by Peter Motteux. . . . The second edition. *For Sam. Buckley: London, 1705 [1705, 1706]. 12°. 4 vols.*

Motteux's classic translation of *Don Quixote* was first published by Buckley in 1700-3, and has been frequently reprinted. This second edition is one of the scarcest: R. N. Cunningham in his bibliography of Motteux noted that he had been unable to trace any copy (*Proceedings and Papers of the Oxford Bibliographical Society*, iii, 1933, p. 328). Vol. ii of this copy is dated 1705.

CLOWES (William). A prooued practise for all young chirurgians, concerning burnings with gunpowder, and woundes made with gunshot, sword, halbard, pyke, launce, etc. *Thomas Orwyn, for Thomas*

Cadman: [London,] 1588. 4°. ¶⁴ A-P⁴
2P-8P⁴ Q-Z⁴ 2A-2F⁴.

The first edition of a celebrated work by William Clowes who served as a surgeon with the Earl of Leicester's army in the Netherlands, 1585-6, and afterwards with the English fleet against the Armada. Clowes was later surgeon to Queen Elizabeth. This work includes a number of case histories from his own practice. In 1591 the sheets of the first edition were reissued with a new title-page by a different publisher. The British Museum copy of this issue (7481. b. 15)—the only copy recorded in STC (STC 5445)—wants sig ⁸P⁴ bearing on the recto a woodcut illustration entitled 'The Surgeones Chest' showing various surgical instruments against a background of scenes of battle. This leaf is present in the copy of the 1588 issue now acquired.

STC 5444.

DESCARTES (René). *Six Metaphysical Meditations*; wherein it is proved that there is a God. And that mans mind is really distinct from his body . . . faithfully translated . . . with a short account of Descartes's life. By William Molyneux. *B. G. for Benj. Tooke*: London, 1680. 8°. A-L⁸.

The first and apparently only edition of Molyneux's translation, which was itself the only English version of Descartes' *Meditations* to appear before the standard translation by Veitch in 1853. Molyneux was associated with John Locke and this translation of Descartes was one of his earliest works, being completed when he was twenty-three. There are six other copies of this edition recorded in Wing.

Wing D 1136.

DOWNNAME (George) *Bishop of Derry*. An Abstract of the Duties commanded, and

Sinnes forbidden in the Law of God. *Felix Kyngston*: London, 1620. 8°. A-M⁸ (A1, 2, M8 blank).

A practical manual on the commandments. It achieved considerable popularity, going into four editions within fifteen years. This, the first edition, is comparatively rare.

STC 7104.

[EVELYN (John)]. *Tyrannus or the Mode: in a discourse of Sumptuary Lawes. For G. Bedel and T. Collins; J. Crook*: London, 1661. 8°. A⁸ [A1 + 1] B⁸.

An anonymous satire, by John Evelyn, on the contemporary taste for French fashions. This is the only edition and only four copies of it are recorded.

Wing E 3519; Keynes 32.

[EVELYN (Mary)]. *Mundus muliebris: or, the ladies dressing-room unlock'd, and her toilette spread. In burlesque. Together with the Fop-Dictionary, compiled for the use of the fair sex. The second edition. To which is added a most rare and incomparable receipt, to make pig, or puppidog-water for the face. For R. Bentley*: London, 1690. 4°. A-D⁴.

An anonymous burlesque on the manners of the time. 'Mundus muliebris' itself is in verse and is by Mary Evelyn, and the preface is by her father, John Evelyn, the diarist. All the early issues of this work are rare. This is a copy of the first issue of the second edition, in which the 'Receipt' first appears.

Wing E 3523; Keynes 101.

[HARRIS (Benjamin) *the Elder*]. *The Holy Bible; containing the Old and New Testaments, with the Apocripha. Done into verse for the benefit of weak memories. The whole containing above one thousand lines with cuts. Printed and sold by*

B. Harris: London, (1715). [Date on A2^r.]
24°.

A rare early chap-book first published in 1698 (Pierpont Morgan Library Exhibition of Children's Literature, 1954-5). It was entered in the Stationers' Register as 'old copy' on 12 June 1710. This copy is imperfect (A-C⁸) breaking off in the middle of St. Mark's Gospel; following sig. C8 is a quire D⁸ containing part of a children's book with running title 'The Parents Gift to their Children', consisting of daily prayers, grace before and after meat, a hymn, and a memorial with a strong Hanoverian flavour evidently intended as a counter to current Jacobite opinion. The memorial begins: 'A memorial for parents to learn their children by heart. My good child. You are to believe, that the immediate Providence of God, (in spite of Hell and Rome) has plac'd upon the British Throne, the most Noble, the most Illustrious, and most High-Born Prince, George Lewis Elector of Hanover. . . .'

KING (Moll). The Life and Character of Moll King, late Mistress of King's Coffee-House in Covent-Garden. . . . To the whole is added . . . a key to the Flash Dialogue. For W. Price: London, [1747.] 8°. A-C⁴.

King's Coffee-House in Covent Garden was one of the most celebrated haunts of young men-about-town in eighteenth-century London, though printed accounts of it are now exceedingly scarce. Equally scarce are dictionaries of contemporary underworld slang ('flash dialogue') such as the short list appended to this pamphlet.

MILTON (John). 'EIKONOKLA'ETHE. In answer to a book intitl'd 'EIKΩN BΑΣΙΛΙΚΗ'. . . . Publish'd now the second time, and much enlarg'd. By

Thomas Newcomb: London, 1650. 4°. A-2G⁺ 2H².

Another issue of Wing M 2113 (which has the imprint 'By T. N. and are to be sold by Tho. Brewster and G. Moule'). This issue—or at least this particular copy of the issue—has one more correction in ink in addition to those listed by D. S. Robertson in the second part of his article on Wing M 2113 (*The Times Literary Supplement*, 22 June 1951): 'Symon Mogus' in line 1 of 2C verso has been corrected to 'Simon Magus'. Two other copies of this issue are recorded in Wing—at Bodley and at Folger.

Wing M 2114.

NOSTRADAMUS (Michael). Almanacke and Predictions, for the yere of grace 1568. . . . By maister Michael Nostradamus. Translated out of Frenche into English, by I. D. Ihon Kyngston, for Ihon Waley: London, [1567.] 12°.

Almanacs and prognostications of the sixteenth century are all of extreme rarity, and this Nostradamus edition appears to be unrecorded. All that remains of the present copy is the title-page, part of the calendar, and a few minute portions of the prognostications. These fragments, lining the inside of a circular, leather-covered box, were apparently cut from unfolded sheets.

Not in *STC*; not in *Bosanquet* (or supplements).

RASTELL (John). The expositions of the Termes of the Lawes of England, with diuers propre rules and principles of the lawe. . . . Gathered both in Frenche and English, for yong men very necessary, whereunto are added the olde tenures. 1572. In ardisbus Richardi Tottel. [Colophon:] Imprinted by Rycharde Tottyl: London, 1572. 8°. A-S⁸.

One of the rarest of the editions of Rastell's dictionary of legal terms in English and French. The present copy is of special interest on account of the inscription on the title-page 'W: Cavendishe. 9 Julij 1572./ Ex dono W: Fletewoode Recordar/ Cavendo tutus.' William Fleetwood, the distinguished lawyer, was Recorder of London, 1571-91. 'W: Cavendishe' is probably William Cavendish, afterwards 1st Earl of Devonshire, who entered Gray's Inn as a student in 1572. He inherited Chatsworth on the death of his mother, Bess of Hardwick, in 1608, and was the ancestor of the present Duke of Devonshire. 'Cavendo tutus' is the family motto.

STC 20705; Beale T. 456.

RAY (John). Joannis Raii . . . Historia plantarum generalis, etc. *Impensis Samuelis Smith & Benjamini Walford: Londini*, 1693. fol. 2 vols.

A reissue, with cancel titles and the addition of the portrait of Ray engraved by W. Elder after the design of Faithorne, of the two volumes of the first edition published in 1686. The 1693 reissue is rare; it was unknown to Keynes in his bibliography of Ray published in 1951; and Wing (vol. iii, 1951) records only three copies, none of them in this country.

Wing R 395.

THE REFORMED PROTESTANT, tending directly to atheisme, and all impietie. This treatise proueth, that the reformation of she [*sic*] Roman church, pretended by Protestants, is indeede the destruction of themselves, the ruine of all religion, and the decay of good life. With further particuler instances hereof, by their deniall of freewill, by their pretended certaintie of saluation, and by their most dangerous doctrine of reprobation. Written by I. B. P. *Printed at Colen*, 1621. 8°. ¶⁴ A² B-X⁴ Y².

In the 'Catalogue of Popish Books' printed in his *Foot out of the Snare*, 1624, the gossipy but sometimes remarkably well-informed John Gee has the following entry; '*The reformed Protestant*, by Brerely. There was a printing-house supprest about some three yeers since in Lancashire, where all Brerely his workes, with many other Popish Pamphlets, were printed.' The 'printing-house . . . in Lancashire' is undoubtedly the secret press associated with the Anderton family of Birchley Hall, near Wigan. Allison and Rogers in 1956 listed sixteen books from this press, all printed between 1615 and 1621, including two by the unidentified author who used the pseudonym John Brerely, sometimes thought to be Lawrence Anderton, but they knew of no extant copy of *The Reformed Protestant*. Since then, two copies have come to light, one in the library of the Marquess of Bute, the other in a collection of books formerly belonging to Burscough Catholic parish in Lancashire. The latter copy has now been acquired by the British Museum.

I. B. P. stands for 'John Brerely, Priest' (cf. Allison and Rogers, no. 131 ff.). In style and method of argument *The Reformed Protestant* closely resembles Brerely's *Protestants Apologie for the Roman Church* (Allison and Rogers, no. 132). The Cologne imprint is false; types and presswork identify the book as belonging to the Birchley group of secret-press books.

Not in STC.

ANNO Regni Caroli Regis Angliae, etc. [Laws and Statutes, Charles I anno XVI and XVII. c. 1-21]. *Printed by Robert Barker and the Assignes of John Bill: London*, 1640, 41. 4 pt.

This is an earlier edition of STC 9511, not hitherto recorded. It consists of the Acts of the Long Parliament from Charles I Anno XVI c. 1 to anno XVII c. 21, in four

parts with separate title-pages and signatures, together with 'A Table of the Statutes formerly Printed this Parliament', 'A Table of the Statutes contained in this Book', and 'A Table of the Statutes not printed'. It wants two acts, c. 8 and c. 12, both given in the table. It was probably issued soon after 10 August 1641, the date on which the two Acts last mentioned in the table both received the Royal Assent, and was presumably intended to satisfy the demand of the lawyers,

and indeed of the general public, for copies of the many highly controversial Acts then being passed by the Long-Parliament.

Apart from the tables, this edition has several minor typographical differences compared with *STC* 9511, which also contains, in addition, Charles I anno XVII c. 22-37, the remaining acts to receive the Royal Assent before the final breach between King and Parliament.

Not in *STC*.

BROTHERS (Richard). *The New Covenant between God and His People; or, The Hebrew Constitution and Charter; with the statutes and ordinances, the laws and regulations, and commands and covenants. Printed by A. Snell for Mr. Finleyson: London, 1830. fol.*

An elaborately illustrated work by a writer whom the *Dictionary of National Biography* styles an 'enthusiast'. John Finleyson, or Finlayson (the spelling was changed at Brothers's suggestion) was the latter's most faithful disciple.

[CLOUGH (Arthur Hugh)]. *The Close of the Eighteenth Century. A prize poem, recited in Rugby School, Wednesday, April 22, 1835. Rowell & Son: Rugby, 1835. 8°.*

This piece is not included in Lowry, Norington, and Mulhauser's edition of Clough's poems.

CREASE (Francis). *Thirty-Four Decorative Designs . . . with a preface by Evelyn St. J. Waugh. Printed for private circulation, [1927.] fol.*

One of an edition of sixty copies. The preface records Mr. Waugh's debt to Mr. Crease, who gave him lessons in calligraphy while he was a pupil at Lancing.

ELIOT (T. S.). *Geoffrey Faber 1889-1961. Printed by Susan Mahon at the Merriam Press, [1961.]*

The text of the address given by Mr. Eliot at the Memorial Service to Sir Geoffrey Faber on May 10th, 1961, at St. Giles-in-the-Fields.

Presented by Miss Susan Mahon.

LAWRENCE (D. H.). *The Lost Girl. Martin Secker: London, 1920. 8°.*

The first issue of the first edition. After the printing of the book alterations were made

to the text of pages 256 and 268, necessitating the insertion of cancel leaves. Hitherto the Museum has possessed only a copy of the second issue, containing these cancel leaves.

Roberts A 16, variant 1.

LAWRENCE (D. H.). *The White Peacock. Duffield & Co.: New York, 1911. 8°.*

This issue has pages 227-30 uncanceled. The title-leaf is a cancel.

Roberts A 1, variant 2.

LAWRENCE (T. E.). *An Essay on Flecker. Corvinus Press: [London], 1937. 8°.*

No. 15 an edition of thirty copies.

THE LAWS OF THE NOBLE GAME OF CRICKET, as revised by the Club at St. Mary-le-bone. *John Wallis: London, 1809. s. sh. fol.*

This is earlier than any separately published edition of the Laws previously possessed by the Museum.

MURRY (John Middleton). *The Critic in Judgment; or, Belshazzar of Baronscourt. Hogarth Press: Richmond, [1919.] 8°.*

SASSOON (Siegfried). *Sonnets. Privately printed, 1909.*

Little seems to be known about this early work. Sir Geoffrey Keynes in his *Bibliography of Siegfried Sassoon, 1962*, merely says: 'Probably 50 copies, according to the author, were printed through the agency of Messrs. Hatchards.'

Deposited on permanent loan by Mrs. David Walsh.

TENNYSON (Alfred) *Baron Tennyson. Locksley Hall, 1886, and The Promise of May. Macmillan & Co.: London & New York, 1886. 8°.*

A proof copy, differing textually both from the edition as published, and from another, and later, proof copy already in the Museum.

FOREIGN BOOKS

ALBERTI (Rafael). Sobre los ángeles. Grabados en madera por Luis Seoane. *Editorial Losada: Buenos Aires*, 1962. fol.

Published as a tribute to the exiled Spanish poet on his sixtieth birthday, 16 December 1962. *Sobre los ángeles* was first published in 1929. The present volume is a selection, by Alberti, from that edition.

AMADO (Jorge). A Morte e a morte de Quincas Berro Dágua. Ilustrações de Di Cavalcanti. *Sociedade dos Cem Bibliófilos do Brasil: Rio de Janeiro*, 1962. fol.

No. 17 of an edition of 120 copies, hand printed. 'Exemplar letra M impresso para o British Museum.'

Presented by the Sociedade dos Cem Bibliófilos.

ARISTOPHANES. Die Frösche. Eine Komödie, mit Holzstichen von Imre Reiner. (Übertragen von Johann Gustav Droysen.) *Trajanus-Press: Frankfurt am Main*, 1961. fol.

BECCADELLI (Antonio). Der Regiments Personen, vnd sonderlich des Adels. Lustbuch. Die hohen reden vnd thaten Alfonsi Weyland Königs zu Aragonien, etc. *Bei Cyriaco Jacob zum Barth: Franckforth am Mayn*, 1545. 4°. A-Q⁴.

The first German translation of 'De dictis et factis Alphonsi regis Aragonum'. Although not a particularly rare book (twelve copies are listed in the '*Deutsche Gesamtkatalog*'; the 1546 issue is much less common), the Museum has not hitherto possessed a copy of this text.

CALDERINUS (Joannes) and (Gaspar). Consilia. *Per Iohā. Angelū Scinzenzeler opera et impēsa Iohannis Iacobi et Fr̃m de lignano: Mⁿⁱ*, 1511. fol. A B⁶ a b⁶ c⁸ cc⁸ ccc⁸ d⁴ e-g⁸ h⁴. fols. [69] (foliated in manuscript).

A legal folio printed in Gothic types, with double columns and an average of 72 lines to a column, as was the custom in printing legal works in Italy in the fifteenth century. Unrecorded in Luigi Balsamo's comprehensive bibliography, *Giovann' Angelo Scinzenzeler, tipografo in Milano, 1500-1526* (Florence, 1959). The *Consilia* of Joannes and Gaspar Calderinus had already been printed by Adam Rot at Rome in 1472.

CICERO. Libri tres de officiis, addito Catone majore, Laelio, paradoxis et somnio Scipionis. *Apud Joachimum Ibarra, S.C.R.M. Typographum: Matriti*, 1777. 8°.

This copy is inscribed: 'Ex libris Joannis Francisci de Marco, et Catalan.' This was Cardinal Marco y Catalán (1771-1836), at one time an auditor of the Sacra Romana Rota and from 1833 a member of the Council appointed to assist the Regent María Cristina during the minority of Isabella II.

FERREIRA DE CASTRO (José M.). A Selva. Ilustrações de Portinari. (Edição comemorativa do XXVº aniversário da publicação de 'A Selva', 1930-1955.) [*Lisbon*], 1955. 4°.

Regarded as Ferreira's best work, the novel is based on his life as a Portuguese immigrant in the remote Rio Madeira region of north-west Brazil. It has been translated into fourteen languages.

HESIOD. Théogonie. Eaux-fortes de Georges Braque. *Maeght: Paris*, 1955. fol.

No. 86 of an edition of 150 copies on 'papier d'Auvergne' printed by Fequet & Baudier and signed by the artist. The etchings were done by Braque for Ambroise Vollard, the art-publisher, in 1932 but never issued in the latter's lifetime. In 1953 Braque designed the cover and frontispiece for the present edition and etched the head- and tail-pieces. The Greek text is set in upper-case 'Europe' type, which corresponds to the German-designed sanserif 'Futura'.

KANDINSKY (Vasily). Der Blaue Reiter. Herausgeber: Kandinsky, Franz Marc. Zweite Auflage. *R. Piper & Co. Verlag: München*, 1914. fol.

KOCH (Rudolf). Die Schriftgießerei im Schattenbild. *Gebr. Klingspor: Offenbach am Main*, 1918. obl. 4°.

One of the private 'Hausdrucke' issued by Klingspor. Both silhouettes and typography are by Koch.

LEON (Luis de). De los nombres de Cristo. *Benito Monfort: Valencia*, 1770. 4°.

Often described as the best edition of a masterpiece of Spanish mystical writing, first published in 1583. Monfort had set up a press in Valencia in 1757. In 1771 he was appointed printer to the university, and two years later to the city, a coveted post for which he had first applied in 1759.

LUTHER (Martin). De iudaeis et eorum mendaciis. . . . Latine redditum per Iustum Ionam, etc. *Ex officina Petri Braubachij: Francofurti*, 1544. fol.

The first Latin translation of *Von den Jüden*, very much rarer than the German editions of 1543 and not listed by Knaake, Kuczyński, or Jackson. The engraved border to the title-page is by Hans Weiditz.

MANZOLUS (Bartholomaeus). Formalitates secundum viam Sancti Thome.—Libellus de diffinitionibus. *Impressa impensis Hieronymi de Benedictis: Bononie*, 1518. 4°. A⁴; a-x⁴.

Alberto Serra-Zanetti, *L'arte della stampa a Bologna nel primo ventennio del Cinquecento*, Bologna, 1959, no. 291, records only two copies of this work, at the Biblioteca Comunale dell'Archiginnasio, Bologna, and at the Biblioteca Colombina, Seville. According to him there should be four preliminary leaves signed A (not covered by the register) which are missing from this copy. They do not, however, affect the text. The author, who was not previously represented in the Museum's collections, was a Bolognese Dominican, and is mentioned by Leandro Alberti in his *De viris illustribus Ordinis Praedicatorum libri sex* (Bologna, 1517, fol. 142v) as follows: 'cum . . . Bartholomaeo Manzolo Bononiense homine omnibus bonis artibus referto. Quem si trutinaveris invenies eum iura imperatoria pontificiaque, philosophiam, Theologiam, cum oratoria ac poesi callentem. Eius liber ab se editus videlicet de formalitatibus non minus ingeniose quam scite virum doctum non trivialiter sed apprime doctum ostendit, cum aliis opusculis suis.' This, however, does not explain whether or not the *De formalitatibus* had been printed at the time when Fr. Alberti was writing about it.

MOLIÈRE. L'Amour médecin. Comédie. Par I. P. B. Molière. *Nicolas Le Gras: Paris*, 1666. 12°.

The very rare first edition of this play, which was the first new production of Molière's company as 'troupe du Roy' in September 1665 at Versailles. The 'privilege' granted to Molière on 30 December 1665 was assigned by him to three different printers: Pierre Trabouillet, Nicolas Legras,

Théodore Girard, and copies of the first edition may bear any one of these three names in the imprint.

*Purchased with the aid of Mr. Arthur
Gimson through the Friends of the
National Libraries.*

MONTESQUIOU (Robert de). Prières de tous.
Huit dizaines d'un chapelet rythmique.
Dessins de Mme Madeleine Lemaire.
Maison du Livre: Paris, 1902. 8°.

Madeleine Lemaire, the flower-painter, nicknamed by Robert de Montesquiou 'Empress of roses', was one of Proust's models for Madame de Villeparisis in *A la recherche du temps perdu*. Each poem in the present edition is surrounded by a wide border of flower designs and faced by an original vignette enclosed in a differing flower border.

NERUDA (Pablo). Macchu Picchu. El Poema de Pablo Neruda, Alturas de Macchu Picchu. Totems de amor y piedras, grabados de Mario Toral. *Ediciones Lagarola: Santiago, 1963. obl. fol.*

No. 41 of an edition of eighty-four copies. With the autograph signatures of the author and illustrator. The poem forms Canto II of Neruda's *Canto general*, first published in Mexico in 1950.

DE POENITENTIA Euangelica et confessione secundum veteris theologiae doctores.
[Basle, c. 1522.] 4°. A-G^t.

This rare book contains no imprint and no editor's name. The printer cannot be determined but typographically the book belongs to Basle. It consists mainly of the *Confitendi ratio* of Luther and Erasmus Roterodamus in *annotationibus suis aduersus Edoardum Leum*. There are also extracts from Origen, St. John Chrysostom, St. Ambrose, Francesco Zabarella, St. Isidore, and others. 1520 was the

year in which the dispute between Edward Lee, Archbishop of York, and Erasmus reached its height. In May of that year Froben at Basle printed Edward Lee's *Annotationes in annotationes Noui Testamenti Desiderii Erasmi*; in July he printed Erasmus's *Responsio ad annotationes Eduardi Lei* with *Eduardi Lei annotationes in Nouum Testamentum Erasmi*. It is likely that the present book was compiled a short time afterwards. If (as is not at all impossible) Erasmus himself was the compiler, then it is likely to be later than November 1521, when he settled permanently in Basle as literary adviser and general editor to Froben. But it is certain that Froben was not the printer of this book, which is described (but with no clue to the possible date or place of printing) in the Weimar edition of Luther's works (vol. vi, p. 155) as edition H. The *Confitendi ratio* of Luther had already been printed at least six times in 1520—at Wittenberg, Leipzig, and Augsburg.

Presented by Dr. F. S. Ferguson.

LA RACCOLTA Berenson. Presentazione di Nicky Mariano. Testo introduttivo e catalogo a cura di Franco Russoli. *Officine grafiche Ricordi: Milano, 1962. fol.*

A magnificent catalogue of the Italian paintings belonging to Bernard Berenson (1865-1959) at his villa 'I Tatti', Settignano, Florence, which is now an Art Institute of Harvard University.

SALZBURG. Hochfürstlich-Salzburgischer Kirchen- und Hof-Kalender. Auf das Jahr nach der gnadenreichen Geburt unsers Herrn . . . Jesu Christi M.DCC. LXX, &c. *Gedruckt bey Johann Joseph Mayrs v. Mayregg Hof- und Akadem. Buchdruck. sel. Erbin: [Salzburg, 1770?]. 8°.*

Under the heading 'Die Hochfürstl. Hofmusik' the following entries, among

others, appear: 'Vicekapellmeister. Herr Leopold Motzart' and 'Concertmeister . . . Herr Johann Michael Hayden. Herr Wolfgang Motzart'.

SAVONAROLA (Girolamo). *Prediche raccolte per Ser Lorenzo Violi parte in sancta Maria del fiore, & parte nella chiesa di scō Marco di Firēze dalla uiua uoce del Reuerēdo padre Frate Hieronymo da Ferrara, mētre che predicaua: et prima in scā Maria del fiore adi.xi. di Febraio. Mcccclxxxvii, etc. [Antonio Tubini & Andrea Ghirlandi: Florence, between 16 July 1505 and 14 July 1508.] fol. aa⁸ bb¹⁰ a-m⁸ n⁶ o⁴.*

A very rare collection of Savonarola's last sermons, preached between 11 February 1497 and 7 April 1498. On 23 May 1498 he was hanged and his body burnt. These sermons had to wait seven years to be collected and printed. A contract dated 4 June 1505 is preserved in the Biblioteca Nazionale at Florence (Cod. Magliabech. xxxvii, 288, fol. 9) and has been printed in *Bibliografia delle opere del Savonarola*, i (1939), pp. 96-98. It is between Lorenzo di Iacopo Violi, the editor, and Antonio di Domenico Tubini and Andrea di Bartolomeo da Pistoia, the printers, to print a volume of Savonarola's sermons of 1497 and part of 1498. The edition is to consist of 1,100 copies, and Violi is to supply the paper and to pay the printers once a week while they are printing the book. A receipt was entered on the document by Andrea Ghirlandi on 16 July 1505, and further receipts on later dates until 14 July 1508, when presumably the book was finished. Why it took three years to complete is not clear. The printers put no imprint in the book. More often than not these partners issued their books undated.

Der SECHSTE Theil des Psalters Dauids, aussgelegt, vnd auff's newe vbersehen,

durch Nicolaum Selneccerum. [Psalms 126-150.] *Gedruckt zu Dresseden durch Andream Morgenrodt. 1585. 4°.* [*2] A-R r S-Z AA-FF⁴.

This edition as a whole seems to be unrecorded and the printer, Andreas Morgenrodt, is unknown to Josef Benzing (*Buchdruckerlexikon des 16. Jahrhunderts*, 1952). The Museum already possesses, however, one other book printed by Morgenrodt at Dresden in 1583: [*Gedruckte Proportionen*.] The new volume is in a binding of gold-tooled white vellum by Caspar Meuser of Dresden with the arms and initials of Augustus I, Elector of Hanover, dated 1585. The initials A H Z S C on the upper cover stand for August Herzog zu Sachsen, Churfürst.

SOLINUS (Caius Julius). [*Collectanea rerum memorabilium*.] Iulii Solini Polyhistor. Cum indice summatis omnia complectente. *Per Ioannem Singrenium: Viennae Austriae, 1520. 4°.* π⁴ a-i⁸ k⁴ l⁸ m⁸(-1).

Singriener published a complete edition of the text in folio in the same year as this one. This edition has been abridged: it is stated in the preface 'ut hi, qui uel æris penuria, uel alia quacungq; causa, iucundissimis frui enarrationibus nequeant, hunc saltim multe, ac uariae historiae codicē legāt & edificāt'.

ZABARELLA (Francesco) *Cardinal*. *Repertoriū siue tabula per nūmeros et folia signata Consiliorū. Impressa per Ioan. Angelum Scinzenzeler; impensis Io. Iacobi et Fratrum de Lignano: Mediolani, 1515.* fol. A-C⁶ a-n⁶. fols. 78.

A legal folio, printed in double columns and a Gothic type like the Calderinus (q.v. above). This book is likewise unknown to Luigi Balsamo, and no other edition of it was hitherto in the British Museum.

MAPS

CORTESÃO (Armando) and TEIXEIRA DE MOTA (Avelino). *Portugaliae Monumenta Cartographica. Comissão Executiva do V Centenario da morte do Infante D. Henrique: Lisbon, 1960. vol. v, vi.*

These volumes complete the magnificent facsimile atlas of early Portuguese maps and charts, published in commemoration of Prince Henry of Portugal, of which vols. i-iv were noticed in *Notable Acquisitions 1961-1962*. The fifth volume contains reproductions of charts made in the second half of the seventeenth century and earlier charts which have come to light since the first four volumes were published. The sixth provides a general index to the whole work, together with lists of cartographers, maps, and collections in which Portuguese maps are preserved.

*Presented by the Comissão Executiva
do V Centenario da morte do Infante
D. Henrique.*

HEATHER (William). *The New Mediterranean Pilot*, containing two hundred and twenty-four accurate plans of the principal harbours, bays, roadsteads and islands in the Mediterranean Sea . . . drawn from the French and Italian surveys of Michelot, Bremond, and Ayrouard; and from those of Messrs. John Wilson and Joseph Foss Dessiou, Masters in the Royal Navy. . . . By William Heather, Hydrographer. *William Heather: London, 1810.*

A later edition of *The Mediterranean Pilot*, published by William Heather in 1802.

HOGREWE (Johann Ludwig). *Praktische Anweisung zur topographischen Vermessung eines ganzen Landes*, von J. L. Hogreve, Churhannöverschen Ingenieur-

Capitaine-Lieutenant. *Johann Wilhelm Schmidt: Hanover & Leipzig, 1773.*

A treatise on topographical land surveying by Johann Ludwig Hogreve, one of the military engineers in the service of King George III, Elector of Hanover. Hogreve was employed in the important large-scale survey of Hanover made in the later eighteenth century, and maps and plans of this survey signed by him at various dates between 1763 and 1779 are preserved in King George III's Topographical Collection. His plans of English canals, actual and projected (now Royal MS. 46), were drawn in 1777 and dedicated to the king. Technical manuals on field survey of this character, which are not common in the eighteenth century, are of great value in the interpretation and use of contemporary maps.

SMITH (J. Calvin). *Map of the United States of America including Canada and a large portion of Texas: showing the base meridian and township lines of the U.S. Surveys, the lands allotted to the Indian Tribes west of Mississippi, the various internal improvements &c.* Compiled from surveys at the United States Land Office, and various other authentic sources, by J. Calvin Smith. *Sherman & Smith: New York, 1846.*

The second edition of a large map first published in 1845, showing the land settlement and allotments of the North American continent. The decorative border includes a series of inset views of important towns and buildings.

*Presented by Mr. Arthur Gimson
through the Friends of the National
Libraries.*

WOOD (John). Wood's Town Atlas. [*John Wood: Edinburgh, 1828.*]

A collection of forty-eight plans of towns in Scotland, surveyed by the Edinburgh land surveyor John Wood between 1818 and 1826, and engraved by T. Clerk and others.

The atlas constitutes the most important single series of Scottish town plans before those made for the Parliamentary Boundary Report of 1832.

*Purchased with the help of the Friends
of the National Libraries.*

MUSIC

ČESKÉ Národní Písň, etc. (Böhmische Volkslieder.) *K dostánj v Karla Bartha: w Praze*, 1825. fol. pp. 1-75.

An important collection comprising 350 songs and dances. With a lithographed frontispiece, drawn by Josef Bergler, showing a dance in progress, accompanied by instrumentalists and singers. This copy has a manuscript note on the fly-leaf 'Aus dem Besitz des Erzherzogs Franz Ferdinand d'Este'.

CHIC (Léon). Solo sur la Tyrolienne pour saxophone mi \flat avec accompagnement de piano. *En vente chez A. Sax: Paris*, [c. 1850.] fol. Score, pp. 1-12, and part, pp. 1-5.

A scarce early composition for the saxophone, dedicated to and published by the inventor of the instrument, which was patented in 1846.

[A COLLECTION of seven mid-eighteenth century Tutors for musical instruments.]

The contents of this composite volume are in exceptionally good condition. It is clear from the original binding, which could not, unfortunately, be preserved, that all the works in it were bound together well before the end of the eighteenth century. The name of the original owner is not known. Each work comprises an introduction to the technique of the instrument with an anthology of popular tunes of the time arranged for it. Nos. 2 and 7 are already in the British Museum, no. 2 being an inferior copy.

1. The Compleat Tutor for the Flute. *R. Bremner: London*, [c. 1765.] 8°. pp. 1-34.

The term 'flute' here denotes the recorder, not the transverse flute. No other copy of this tutor is known. There is a frontispiece by

T. Gardner showing a recorder-player standing in a garden. The verso of the preliminary leaf contains a long list of instruments, spare parts for instruments, and musical requisites which were sold by Bremner.

2. The Compleat Tutor for the German Flute. *Thompson and Son: London*, [c. 1765.] 8°. pp. 1-26.
3. [RUTHERFORD (David). The Art of playing on the Violin, etc.] [*David Rutherford: London*, c. 1765.] 8°. pp. 2-27.

Imperfect, wanting the title-page. A folded plate of fingerings occurs between pp. 5 and 6.

4. RUTHERFORD (David). The Art of Playing on the Violin. *David Rutherford: London*, [c. 1760.] 8°. pp. 1-11, 14-17, 20, 31.

Imperfect, wanting pp. 12, 13, 18, 19 and all after p. 21. Nos. 3 and 4 are both different from Rutherford's work of the same title already in the British Museum. No other copy of either is known. Rutherford was a music publisher of Scottish origin, most of whose publications are very rare.

5. The Compleat Tutor for the Guitar. *Thoroughgood and Horne: London*, [1763.] 8°. pp. 1-32.

No other copy of this work is known.

6. WINCH (). The Hunting Notes of the French Horn. *Ino Simpson: London*, [c. 1745.] 8°. pp. 1-4, 1-24.

No other copy of this work is known. It is an earlier edition of Winch's 'Compleat Tutor for the French Horn', published by Peter Thompson c. 1755. Nothing is known about the composer.

7. The Compleat Tutor for the Hautboy. *John Simpson: London*, [c. 1745.] 8°. pp. 1-28.

COMPLEAT Instructions for the Bassoon or Fagotto. . . . To which are added a curious collection of tunes & duets for one & two bassoons. Book first. *Longman & Broderip: London, [c. 1780.]* obl. 4°. pp. 1-28.

This is perhaps a reissue of the tutor advertised by Longman, Lukey & Co., in the *Sussex Weekly Advertiser* on 3 September 1770, which appears to have been the earliest English printed tutor for the bassoon published as a separate work. No copy of it is in the British Museum. Pp. 3, 5 comprise tables of fingering.

HAYDN (Franz Joseph). The Creation, an Oratorio. . . . Adapted for voices and pianoforte by Muzio Clementi. *Printed by John Longman, Clementi & Compy.: London, [1800.]* fol. pp. 2-201.

The first issue of the first English edition of the vocal score, of which no copy has hitherto been known. The earliest issue previously recorded has the imprint Clementi, Banger, Hyde, Collard, and Davis, and probably appeared in the latter part of 1801; it was printed from the same plates. The priority of the present issue can be established from three points: a manuscript note on the title-page reading 'Viscount Hamden 1800'; the dissolution of the partnership of John Longman and Clementi, which took place in 1801; and an announcement of publication in the *Morning Post* of 5 January 1801.

JONES (G.). The Complete Instructor for the Harpsichord or Piano Forte. . . . The proper mode of fingering illustrated by a variety of examples . . . together with a collection of progressive lessons, &c. [With a frontispiece.] *Printed for W. Campbell: London, [1786.]* obl. 4°. pp. 1-32.

An unrecorded edition of a work previously known only in an edition published by Goulding, c. 1800.

MECHETTI (Pietro). Album-Beethoven. Dix morceaux brillants pour le piano composés par messieurs Chopin, Czerny, Döhler, Henselt, Kalkbrenner, Liszt, Mendelssohn Bartholdy, Moscheles, Taubert et Thalberg, et publiés par l'éditeur P. Mechetti pour contribuer aux frais du monument de Louis van Beethoven à Bonn. *Chez Pietro Mechetti: Vienne, [1841.]* fol. 10 no., each with separate title-page and pagination.

The fly-leaf bears a manuscript dedication in the autograph of Ignaz Moscheles. An album of previously unpublished pianoforte pieces collected by Pietro Mechetti of Vienna, as a contribution to the cost of the Beethoven monument which was subsequently erected in Bonn, the composer's birthplace. It is recorded by H. K. Breidenstein, in his *Festgabe zu der am 12ten August 1845 stattfindenden Inauguration des Beethoven-Monuments*, that the sales of Mechetti's album raised the sum of 1,304 Thalers (roughly £260). Liszt, one of the composers represented in the album, was a member of the Beethoven Monument Committee and himself contributed 2,666 Thalers (roughly £350).

MOURET (Jean Joseph). Les Festes de Thalie, ballet en musique. Représenté pour la première fois par l'Académie Royale de Musique. Le mardi quatorzième jour d'aoust. 1714. *De l'imprimerie de J. B. Christophe Ballard: Paris, 1720.* obl. 4°. Score. pp. 1-33.

La Veuve coquette, nouvelle entrée substituée à celle de la Veuve du Ballet des Festes de Thalie. . . . Représentée pour la première fois par l'Académie Royale de

Musique, le mardy douzieme jour de mars 1715. *Chez Christophe Ballard: Paris, 1715.* obl. 4°. Score. pp. 1-27.

The *Festes de Thalie* was one of Mouret's most successful works, consisting of three one-act comic operas, *La Folie*, *La Femme*, and *La Veuve*, to which *La Critique des Festes de Thalie* was added as an epilogue. *La Veuve* was later replaced by *La Veuve Coquette*. In various combinations the work was produced at a number of theatres until the 1760's. It also provoked a number of parodies.

MOZART (Wolfgang Amadeus). Concerto pour le piano forté, avec accompagnement de plusieurs instruments. Œuvre 20^{me}. *Chez J. André: Offenbach sur le Mein, [1792.]* fol. Parts. Pianoforte part, pp. 1-16; violin 1, pp. 1-4; violin 2, pp. 1-4; viola, pp. 2-4; basso e violoncello, pp. 1-3; flute, pp. 2-4; oboe 1, pp. 2-4; oboe 2, pp. 1, 2; horn 1, pp. 1, 2; horn 2, pp. 1, 2; trumpet 1, 1 p.; trumpet 2, 1 p.; bassoons, 1 p.; timpani, 1 p.

Plate number 476. The first edition of the concerto in D, K 451.

PUCCINI (Giacomo). Turandot. Dramma lirico in tre atti e cinque quadri de G. Adami e R. Simoni. L'ultimo duetto e il finale dell'opera sono stati completati da F. Alfano. Riduzione per canto e pianoforte, di G. Zuccoli. G. Ricordi &c.: Milano, etc. 1926. fol. pp. 1-398.

No. 30 of a limited edition of 100 copies of the first edition, printed on hand-made paper, and bound in white sheepskin, tooled in gold and silver, and with an inset picture of Turandot painted by Leopoldo Metlicovitz.

RACHMANINOV (Sergei Vasil'evich). 'Skupoi ruitsar'. Opera v trekh kartinakh. Tekst A. S. Pushkina . . . Soch. 24. Partitura.

. . . 'Der geizige Ritter'. Oper in 3 Bildern. Dichtung von A. S. Puschkin. Deutsche Umdichtung von Friedrich Fiedler . . . Partitur. Russ. & Ger. u. A. Gutkheil: Moskva, [1904?] fol. pp. 1-248.

The first edition of the full score. A fine copy in the original printed boards.

SCHUBERT (Franz Peter). Trois quatuors pour deux violons, alto et violoncelle composés et dédiés à son ami I. Schupanzigh . . . par F. Schubert. . . Œuvre 29. No. [1^{re}]. *Chez Sauer & Leidesdorf: Vienne, [1824.]* fol. Parts. Violin 1, pp. 1-11; violin 2, pp. 1-11; viola, pp. 1-10; violoncello, pp. 1-11.

Plate number 594. The first edition of the Quartet in A minor. Schubert planned three quartets for Op. 29, the second of which was to have been the D minor ('Death and the Maiden'). This was not, however, published in the composer's lifetime. The words 'Trois quatuors' do not appear on the title-page of later issues. Schupanzigh (d. 1830) was a famous violinist who founded the Razumovsky quartet, noted for its performance of Beethoven.

A SELECTION of tunes for Psalms & Hymns, according to the Organist's Book and adapted to the words to be found in the Psalm Books, used in the Chapel of the British Factory at St. Petersburg. *Lithographié chez Schmitzdorff: [St. Petersburg,] 1829.* 4°. pp. 1-48.

A rare example of music printed in Russia with title-page, headings, and directions entirely in English. From the collection of the late Reverend Maurice Frost.

SHEELS (John). Suits of Lessons for the Harpsicord or Spinnett. . . Second work. *Printed for Wm. Smith: London, [c. 1730.]* obl. fol. pp. 1-29.

An unrecorded work by a minor English composer. Sheeles's *Lessons* of c. 1725 are already in the collections. The 'second work' is prefaced by a dedication to the Misses Mary and Anna Petronella Elletson. Part of the dedication reads as follows: 'Safely then, I presume to place these Lessons in your fair Hands, by the swift motion of whose small Fingers they will pass through the world without censure; for who can disapprove what comes recommended by such Proficients, adorn'd with youth and Beauty.'

VERDI (Fortunino Giuseppe Francesco). *Aida*. Opera in quattro atti. Versi di A. Ghislanzoni. . . . Canto e pianoforte, etc. (Riduzione di Franco Faccio.) pp. 293. *Edizioni Ricordi: Milano, etc.* [1872.] fol. pp. 1-293.

The first edition of the vocal score, in the original printed boards. The front cover illustrates the prison scene in the last act of the opera.

VERDI (Fortunino Giuseppe Francesco). *La Forza del destino*. . . . Partitura. Atto primo (-quarto). *G. Ricordi & C.: Milano, etc.* [c. 1895.] fol.

The first edition of the full score, printed by lithography, in four volumes, each without a title-page. The title occurs on the covers. Very few copies of editions of Verdi's operas printed in full score during his lifetime ever came on the market.

WIKMANSON (Johan). Tre quartetter för två violiner, alt och violoncelle. Tillägnade Joseph Haydn. . . . Op. 1. *Stockholm, [c. 1800.] fol.* Parts. Violin 1, pp. 1-16; violin 2, pp. 1-16; viola, pp. 1-15; violoncello, pp. 1-16.

Wikmanson was a Swedish civil servant and an all-round musician who became head of the Academy of Music in Stockholm in 1796. After his death in January 1800 his widow published these quartets, which were composed in the mid-1780's, with a dedication to Haydn.

LIST OF ACQUISITIONS

DEPARTMENT OF MANUSCRIPTS

Acquisitions, January to June 1964¹

Letters from Dante Gabriel Rossetti to Mrs. William Morris; 1868-81. Add. MSS. 52332, 52333. *Presented by Dr. Robert Steele, executor of Mrs. Morris, in 1939, and previously reserved, in accordance with her written request.*

Papers relating to William Ayrton (1777-1858), Musical Director of the King's Theatre, and to his family. Add. MSS. 52334-58. *Presented, with Add. Ch. 75561-8, by Miss Phyllis A. Ayrton.*

The Penwortham Breviary; early 14th cent. Add. MS. 52359.

Commonplace-book of Horatia Nelson, reputed daughter of Lord Nelson; 1819-56. Add. MS. 52360.

Letters, etc., relating to the death of Shelley: 1822-3. Add. MS. 52361.

Minute book of the Egyptian Society; 1741-3. Add. MS. 52362.

Pieces for harpsichord, including compositions by Purcell, Blow, and others; late 17th-early 18th cent. Add. MS. 52363.

Letters addressed to Rutland Boughton, the composer, including letters from G. B. Shaw; 20th cent. Add. MSS. 52364-6.

Correspondence and papers of Miss Maude Mary Dominica Petre, mainly relating to Father George Tyrrell, the Modernist; supplementing Add. MSS. 44927-31, 45744, 45745. 19th-20th cent. Add. MSS. 52367-82. *Presented by Mrs. Margaret Mary Clutton, sister of Miss Petre.*

Full score, with autograph draft, of music for the film 'Bitter Springs', by Ralph Vaughan Williams, O.M. Add. MS. 52383. *Presented by Stanley Black, Esq.*

Two autograph musical compositions by Sir William Walton; 1916. Add. MS. 52384. *Presented by Dr. Howard Ferguson.*

Autograph arrangement of 'The Lark Ascending', by Ralph Vaughan Williams, O.M.; 1921. Add. MS. 52385. *Presented by Miss Pauline Baring.*

Letters and papers of Maj.-Gen. C. G. Gordon (1833-85), and of his brother, Sir H. W. Gordon. Add. MSS. 52386-408. *Presented by Mrs. Rose Bell and David Gordon, Esq.*

Autograph drafts and fragments of poems by Edwin Muir (1887-1960); 20th cent. Add. MS. 52409.

Letter from Sir John Gyney to William Paston (d. 1444); n.d. Add. MS. 52410.

Letter from the Earls of March and Rutland to the Duke of Milan; 1460. Add. MS. 52411.

Article on Maj.-Gen. C. G. Gordon by R. S. Standen, based mainly on letters to him from Gordon (now Add. MS. 40665); c. 1916. *Typewritten.* Add. MS. 52412. *Presented by Mrs. B. P. Mann, daughter of the author.*

Catalogue, by Thomas Willement, of works in stained glass executed by him down to the year 1865. Add. MS. 52413. *Presented by A. L. Wilkinson, Esq., M.G.P.*

Papers of Gen. Sir James Hope Grant, G.C.B. (1808-75). Add. MSS. 52414, 52415. *Presented by Miss Elizabeth Knollys.*

Correspondence and papers of Mrs. Jane Cobden Unwin, daughter of Richard Cobden; 1870-1939. Add. MS. 52416. *Presented by R. Cobden-Sanderson, Esq.*

¹ The following list includes manuscripts incorporated into the departmental collections between January and June 1964. The inclusion of a manu-

script in the list does not necessarily imply that it is available for study.

Sermons by the Rev. John Skinner, Rector of Camerton, co. Som. (cf. Add. MSS. 33633-730, Eg. MSS. 3099-3123); 1809-28. Add. MS. 52417. *Presented by the Director of the Victoria Art Gallery and Municipal Libraries, Bath.*

Correspondence and papers of Lt.-Col. David Ogilvy, 8th Earl of Airlie (d. 1900), and of his wife, Mabell, Lady of the Bed-chamber to Queen Mary. Supplementing the reserved Airlie Papers acquired in 1958. Add. MSS. 52418, 52419. *Presented by Lady Helen Nutting, daughter of Lord Airlie.*

Journal of Christy de la Pallière, second in command of the French ship 'Joseph Royal' during an expedition to the South Seas; 1719-23. Add. MS. 52420.

Collection of Cornish carols (words only) in the hand of John Davey; 1795. Add. MS. 52421.

Ionica and *Ionica II*, by William Johnson Cory: first editions of the printed volumes, bound together, containing autograph verses entitled 'Home-pup' (published 1891). Add. MS. 52422.

Decorated message of greeting from John Hornigold, a factor of the East India Company, to his sister, Mall; 1684. Add. MS. 52423.

Autograph fragment of *Les Faux-Monnayeurs*, by André Gide; c. 1919-25. Add. MS. 52424.

Autograph manuscript of the song 'Première Danse', by Jules Massenet; 1899. Add. MS. 52425.

Autograph full score of an unidentified comedy-opera by Sir F. H. Cowen (1852-1935). Add. MS. 52426. *Presented by C. B. Oldman, Esq., C.B., C.V.O.*

Correspondence and papers of Florence Nightingale, supplementing the Nightingale Papers acquired between 1933 and 1952. Add. MS. 52427. *Presented by Mrs. Mary Dunlop.*

Six letters and postcards from Maj.-Gen. C. G. Gordon to his godson, Edward White; 1880-4. Add. MS. 52428. *Presented by Lt.-Col. A. C. E. Salvin-Bowlby.*

Autograph fragments of two poems by Stephen Phillips (1864-1915). Add. MS. 52429. *Presented by Mrs. Basil Gray.*

Note-book of Wystan Hugh Auden (b. 1907), containing poems, poetic drafts and fragments, &c.; 1927-36. Autograph. Add. MS. 52430.

Letters, &c., of French writers, including Proust, Montesquiou, Cocteau and Claudel, addressed to Princess Marthe Bibesco; 20th cent. Add. MS. 52431.

DEPARTMENT OF ORIENTAL PRINTED BOOKS AND MANUSCRIPTS

Selected Acquisitions, January to June 1964

I. ARABIC MANUSCRIPTS

Kitāb al-muḥīṭ fi 'l-lughah (*GAL. I, 131; S. I, 199*), an Arabic dictionary arranged phonetically starting with the guttural letters, by Ismā'il ibn 'Abbād al-Ṣāḥib al-Tālkānī (d. 385/995). Copied in excellent archaic Naskhi script, with a fine 'unwān in gold, blue, and other colours, and

fine kufic chapter headings in blue and gold, by Muḥammad ibn Muḥammad al-Tibrizī al-Shāfi'. This appears to be the only complete copy of the work known to exist. Dated 760/1359. (Or. 12898.)

Al-Mukṭaḍab min Kitāb al-Idāḥ. A slightly abridged version al-Idāḥ 'an ma'āni 'l-ṣiḥāḥ

also entitled al-Ifṣāḥ 'an ma'āni 'l-ṣiḥāḥ (*GAL*, *S. I*, 688, 578), a commentary by 'Aun al-Dīn Yahya ibn Muḥammad ibn Hubairah (d. 560/1165) on al-Jam' bain al-ṣaḥīḥain ṣaḥīḥ al-Bukhārī wa-ṣaḥīḥ Muslim by Muḥammad ibn Futūḥ al-Ḥumaidī (d. 420/1029). Copied in stylish partly vocalized archaic Naskhī, with a fine 'unwān in blue and gold, by Muḥammad ibn 'Alī al-Mahli. The binding appears to be the original one. Dated 871/1466-7. (Or. 12903.)

Al-Tanqīḥ li-alfāz al-Jāmi' al-ṣaḥīḥ (*GAL*, *I*, 164; *S. II*, 108), an explanation of the obscure words in al-Bukhārī's collection of Traditions, by Muḥammad ibn Bahādur al-Zarkashī (d. 794/1392). Copied in stylish archaic Naskhī by Aḥmad ibn Muḥammad al-Damīrī for Burhān al-Dīn al-Likā'i. The binding appears to be the original one. Dated 871/1467. (Or. 12905.)

Khabāyā 'l-zawāyā fi-mā fi 'l-rijāl min al-bakāyā (*GAL*, *II*, 285; *S. II*, 396), an anthology of late 16th and early 17th cent. Arabic poetry, with some biographical information. Compiled by Shihāb al-Dīn Aḥmad ibn Muḥammad al-Khafājī (d. 1069/1659). Ending with a long poem by the compiler entitled Raiḥānat al-nadmān. Naskhī. 17th-18th cent. (Or. 12907.)

2. CHINESE MANUSCRIPT

Album of paintings showing in some architectural detail the resting-places of the Emperor Ch'ien-lung on one of his journeys, most probably the fifth, to Central and South China. The artist, Ch'ien Wei-ch'eng, is well known, and the album is a useful adjunct to the blockprint *Nan-hsiün sheng-tien* of 1771. The Emperor's library seal on the last folio indicates that the album is either original or a fine copy. (Or. 12895.)

3. JAPANESE MANUSCRIPTS

Hachikazuki. Text of one of the 23 popular stories known as Otogi-zōshi, telling the story of a princess forced to wear a bowl on her head and later finding fame and fortune through the divine help of the Goddess Kannon. A *Nara-ehon*, tall format, containing 16 paintings in late-Tosa style, originally of good quality but now somewhat damaged. Superior calligraphy. Dark blue covers, badly rubbed, ornamented in gold. Undated, but attributable to the 17th cent., perhaps Kambun period, c. 1660-70. 3 volumes. (Or. 12897.)

Kachō fūgetsu. Text of an Otogi-zōshi story of unknown authorship, telling of a fan contest in the time of Emperor Hana-zono, leading to the identification of two figures in fan-paintings as Ariwara no Narihira and Prince Genji, and their reincarnation through the efforts of two female mediums. A *Nara-ehon*, oblong format, containing 8 Tosa paintings of good quality, 4 in each volume. Dark blue covers decorated with trees and grasses in gold. 2 volumes. (Or. 12909.)

4. TURKISH MANUSCRIPTS

Tevārīkh-i Ḥadīdī li-ḥazret-i Āl-i 'Oṣmān. A versified history of the Ottoman Sultans up to 937/1530-1 by Ḥadīdī (d. 940/1533-4). Only three other copies are known. Imperfect at the end but the missing folios have been supplied by photostats of one of the Istanbul copies. Probably 16th cent. On the last folio the date 1004/1595-6 has been added in a later hand. Neat Neskhi with all the vowels. (Or. 12896.)

An Alevi work, consisting of a folk-tale on the descendants of 'Alī ending with the Fifth Imām, Muḥammad Bākir. Undated but probably 19th cent. Large Neskhi with all the vowels. (Or. 12900.)

El-dürr el-mašûn ve esrâr el-meknûn. An outline of the history of the Muslim dynasties by Ebu Meĥemmed Mušafa el-šerîf el-Hüseynî. The work consists of two volumes bound together, the second of which (copied in 991/1583-4) was placed in the binding before the first (copied in 992/1584-5); and the whole was refoliated and provided with a table of contents (1b-2b).

The work, which is dedicated to Murad III, is described by the author as a brief outline (*mukhtaşar*) but he does not mention his sources. This copy, according to an illuminated title-page (74b), was made for Gażanfer Aġa, the Chief Eunuch, and was transcribed by Ibrâĥîm b. Khalîl 'resident at Yenice Vardar'. Neskhî. (Or. 12919.)

DEPARTMENT OF PRINTS AND DRAWINGS

Acquisitions, January to June 1964

I. AMERICAN SCHOOL

PETER LIPMAN-WULF. Contemporary. *Dies Irae*. Engravings and dry-points, some printed in colour. *Presented by the artist.*

2. BRITISH SCHOOL, INCLUDING FOREIGN ARTISTS WORKING IN ENGLAND

EDWARD FRANCIS BURNEY (1760-1848). *Charles Burney, D.D.* Water-colour on paper watermarked 1811. *Purchased.*

ANDREA CASALI (b. c. 1720). *Edward the Martyr stabbed by order of Elfrida at Corfe Castle*. Red chalk. *Purchased.*

WARRINGTON COLESCOTT. Contemporary. *Thetis*. Colour relief print. *Shrimpton Giles Bequest.*

JOSEPH CRAWHALL (1860-1913). *Bison.*

Bull and Bullfighter.

Rhinoceros.

Fox.

Hedgehog.

Emu or Ostrich. All in grey wash and water-colour.

Presented by Miss Joan Begbie.

MICHAEL FREDERICK HALLIDAY (1822-69). *Maud*, dated 1855. Pencil. *Purchased.*

Attributed to NICOLAS HEUDE (fl. from 1672: died 1703). *Design for a wall-painting*. Pen and brown ink, with grey-brown wash. *Purchased.*

FRANK LISHMAN (working c. 1910). *The Edward VII Galleries of the British Museum under construction, seen from Montague Place*. Water-colour. *Purchased.*

PETER L. PERI (b. 1899). *18 prints of the Pilgrim's Progress*. *Presented by Miss A. L. Bulley.*

AGATHA SOREL. Contemporary. *The Troubled Square*. Colour relief print. *Shrimpton Giles Bequest.*

BERT THOMAS. Contemporary. *16 Caricatures published in 'The World'. 22 Drawings for Punch*. Pen. *Presented by the artist.*

HENRY CLIFFORD WARREN (exhibited 1860-85). *View of Huddersfield*. Water-colour. *Purchased.*

3. DUTCH AND FLEMISH SCHOOLS

Copy after BARTHOLOMEUS BREENBERGH (1599-1655/60). *A Fountain in the garden of a villa near Rome*. Pen and black ink with

grey wash. *Presented by de Beer Fine Art Ltd.* (The original is in the Department, Hind 8.)

Attributed to ABRAHAM VAN DIEPENBECK (1596-1675). *Madonna and Child with two Saints and Angels.* Brown ink with brown wash, touches of black chalk.

SCHOOL OF VANDYCK.

St. Roch kneeling.

Black chalk.

Both bequeathed by Miss A. V. Hammond, through the N.A.-C.F.

4. FRENCH SCHOOL

Twenty-six drawings and water-colours deposited on a long-term loan from the Tate Gallery.

EUGÈNE-LOUIS BOUDIN (1824-98).

Barges. Water-colour.

Près de Planches: Trouville. Water-colour.

Furling Sails. Water-colour.

HONORÉ DAUMIER (1808-79). *Tête d'Expression.* Brown wash.

JACQUES-LOUIS DAVID (1748-1825). *Study of a Girl for the 'Famille Sedaine'.* Red chalk.

FERDINAND-VICTOR-EUGÈNE DELACROIX (1798-1863).

Landscape. Pastel.

Study of a Saddle. Water-colour.

Study of a Mounted Knight in Armour. Water-colour.

Study of a Cavalier. Gouache.

Horse in a landscape. Gouache.

Three Sketches for the Frieze of the Palais Bourbon. Water-colour.

Lion and Lioness. Pencil.

Study for 'The Education of the Virgin'. Black chalk.

JEAN-HIPPOLYTE FLANDRIN (1809-64).

St. Catherine. Pencil.

Ascribed to CONSTANTIN GUYS (1805-92).

Two Ladies of Fashion. Water-colour.

HENRI-JOSEPH HARPIGNIES (1819-1916).

Ilex Trees, Villefranche. Water-colour.

Le Paillon à Nice. Water-colour.

Entrance to the Hôtel Splendide, Mentone.

Water-colour.

JEAN-AUGUSTE-DOMINIQUE INGRES (1780-1867).

Two Studies for the Figure of Pindar ('Apotheosis of Homer'). Pencil.

Studies of a Draped Figure. Pencil.

Studies of Arms and Legs (for 'Virgil reading from the Aeneid to Augustus and Livia')? Pencil.

JEAN-BAPTISTE ISABEY (1767-1855). *Interior with Figures.* Water-colour.

PIERRE PUVIS DE CHAVANNES (1824-98). *Study for Figures in 'Ave Picardia Nutrix'.* Red chalk.

VICTOR-VINCENT ADAM (1801-66). *Military Officer and Lady leaving an Open Doorway in which stands a Man.* Water-colour. *Presented by Mrs. A. Palmer.*

FELICIA PACANOWSKA. Contemporary. *Formillo à Positano.* Aquatint.

Un Haut-Relief. Aquatint.

Ville Flottante. Aquatint.

Presented by the artist.

CHARLES PARROCEL (1688-1752). *Camp Scene with two Soldiers standing in the Fore-ground.* Red chalk. *Purchased.*

Provisionally attributed to ANTOINE WATTEAU (1684-1721). (After Rubens.) *Diana and her Nymphs hunting.* Black and red chalk. *Bequeathed by Miss A. V. Hammond, through the N.A.-C.F.*

5. GERMAN SCHOOL

ADOLPH FRIEDRICH ERDMANN MENZEL (1815-1905).

An Act of Intercession. Gouache.

Decorating an Altar. Gouache.

(H. Knackfuss, *Menzel*, 1895, pl. 117.)

Both deposited on a long term loan from the Tate Gallery.

6. HUNGARIAN SCHOOL

GYÖRGY SZENNIK. Contemporary. *Pacem in Terris*. Etching. Presented by the artist.

7. ITALIAN SCHOOL

PAOLO FARINATI (1524-1606). *St. Roch being fed by a Dog*. Pen and brown and black ink and brown wash, heightened with white, on paper washed a yellowish brown. Bequeathed by Miss A. V. Hammond, through the N.A.-C.F.

ARCANGELO LEONARDI. Contemporary. *Lady*. Pen and wash. *Volatile*. Pen and wash. Presented by the artist.

SEBASTIANO RICCI (1659-1734). *The Glorification of a Prince*. Pen and ink with grey wash. Purchased.

VENETIAN SCHOOL (16th century). *St. John Preaching in the Wilderness*. Pen and brown ink. Bequeathed by Miss A. V. Hammond, through the N.A.-C.F.

DEPARTMENT OF EGYPTIAN ANTIQUITIES

Acquisitions, January to June 1964

1. String of gold and blue glass beads (66638, length 13½ in., New Kingdom c. 1300 B.C.). Presented by Mr. C. E. Chapman, J.P.
2. Silver rosette-phiale bowl (66639, height 1⅝ in., diameter 6 in., 5th-4th centuries B.C.). Purchased Sotheby's Sale of 24 February 1964 Lot 124.
3. Faience ushabti-figure, purple glaze on white, of Djadja (66640, height 5¾ in., Late XVIIIth Dynasty c. 1350 B.C.), fragment of cartonnage from the coffin of Djedamuniufankh (66641, height 6¼ in., XXVIth Dynasty c. 600 B.C.), and two leather tags from mummy straps bearing the name of Osorkon I (66642-3, height 2⅞ in., XXIIth Dynasty c. 900 B.C.). Presented by Mr. P. Bridge.
4. String of small yellow glass beads (66644, length 26½ in., XVIIIth Dynasty c. 1350 B.C.). Presented by Mr. J. F. Stafford.
5. Collection of seven objects comprising granite head from statue of a woman (66645, height 4 in., Middle Kingdom c. 1850 B.C.), heart scarab of Djedmut (66651, height 2½ in., XXVIth Dynasty c. 600 B.C.), and objects in faience. Presented by Mr. A. M. Rendel.
6. Model sarcophagus of glass (66654, length 9⅞ in., New Kingdom c. 1200 B.C.).

DEPARTMENT OF BRITISH AND MEDIEVAL ANTIQUITIES

Acquisitions, January to June 1964

PREHISTORIC AND ROMANO-BRITISH ANTIQUITIES

Fragment of tabular flint from Jordan. Given by J. P. L. Peck, Esq. (1964, 2-5, 1). The complete collection from the large-scale excavation at the Neolithic causewayed camp at Staines, Middlesex, excavated by the Ministry of Works. Given by the Hall & Ham River Ltd. (1964, 2-6, 1 ff.).

A type series of Acheulean, Middle Stone Age and Sangoan industries from Kalambo Falls, Northern Rhodesia. Given by the Rhodes-Livingstone Museum, Livingstone, Northern Rhodesia (1964, 6-3, 1 ff.).

A lump of fused chalk from the crematorium deposit in the Willerby Wold Long Barrow. Given by T. G. Manby, Esq. (1964, 6-4, 1). One hundred and fifty-six unstratified Roman

objects from the site of an Anglo-Saxon cemetery at Great Chesterford, Essex. *Given by Mrs. Doris E. King* (1964, 7-2).

EUROPEAN ANTIQUITIES

c. 400-c. 1500 A.D.

Fragments of medieval pottery from a kiln at Arkley, Hertfordshire. *Given by F. N. Bath, Esq., O.B.E., Hon. Curator of the Barnet Museum* (1964, 4-1).

A bronze lamp with cross handle, and domed lid. Byzantine, 6th cent. *Purchased* (1964, 4-2, 1).

Fragments of medieval pottery from a kiln site at High Cross, Standon, Hertfordshire. *Given by Gordon Moodey, Esq., Hon. Secretary of the East Herts Archaeological Society* (1964, 7-1).

Five hundred and twenty-nine items from 160 mixed graves in an Anglo-Saxon cemetery at Great Chesterford, Essex, excavated by the Ministry of Works. *Given by Mrs. E. King* (1964, 7-2).

EUROPEAN ANTIQUITIES

c. 1500-c. 1900

An ivory figure of Christ from a crucifix. Probably German, second quarter of the 17th cent., in the style of Georg Petel. *Part gift by James Burman, Esq.* (1964, 2-1, 1).

An impressed horn plaque, apparently made from an 18th-cent. pilgrim's medal, Pro-

bably English, 18th cent. *Purchased* (1964, 2-2, 1).

An iron turret clock from Cassiobury Manor. English, 15th-17th cent. *Purchased* (1964, 2-3, 1).

A silver watch by Thomas Russell & Son fitted with 'Russell's Patent Click' on the winding mechanism, about 1875, and an alarm watch, with movement and alarm run off a single spring. Probably Swiss, about 1850. *Given by E. Graus, Esq.* (1964, 2-4, 1 and 2).

A copper-gilt watch key decorated with an intaglio gem engraved with an anchor and a circular compass. English, 19th cent. *Given by Mrs. M. Collier* (1964, 4-3, 1).

A Chinese porcelain teapot with enamelled decoration, probably painted in London by Jeffereys Hamett O'Neale, c. 1770-5. *Given by Mr. and Mrs. Selwyn Parkinson* (1964, 4-1, 1).

A Bow porcelain figure inscribed *Lumen Ecclesia*; enamelled by 'Muse painter'. c. 1752. *Purchased* (1964, 4-5, 1).

A single-handled earthenware chamber-pot, excavated at La-Chapelle-des-Pots. French, 15/16th cent. *Given by K. J. Barton, Esq., A.M.A.* (1964, 6-1, 1).

An ebony sermon-timer with sand-glass. Early 19th cent. *Given by Mrs. F. L. Sanderson* (1964, 6-2, 1).

A mahogany musical long-case regulator by Boyle of Cheapside. About 1870. *Bequeathed by the late Archibald Humphriss, Esq.* (1964, 7-3, 1).

DEPARTMENT OF ORIENTAL ANTIQUITIES

Acquisitions, January to June 1964

CHINA

Gilt bronze figure of Kuan Yin. Ht. 3 $\frac{3}{4}$ in. T'ang Dynasty, 8th cent. *Purchased* (1964, 6, 19, 2).

Gilt bronze figure of a *Lokapala*. Ht. 3 $\frac{3}{4}$ in. T'ang Dynasty, 8th cent. *Purchased* (1964, 6, 19, 1).

Pottery jar with degraded brown glaze. Ht.

- 4 in. Found in a peat marsh in Palembang, S. Sumatra. Probably N. Sung. *Given by Dr. H. R. A. Muller* (1964, 4, 17, 1).
- 27 porcelain fragments with underglaze blue decoration, and one with celadon glaze. From the mouth of the Msikaba River, Pondoland. 16th or early 17th cent. *Given by Mrs. B. Fotheringham* (1964, 4, 18, 1-28).
- Porcelain dish with underglaze blue decoration in European style, for export to India. Diam. 1 ft. 6 in. 'Swatow' ware, c. 1600. *Purchased* (1964, 4, 14, 1).
- Two porcelain dishes with underglaze blue decoration. Obtained in Sarawak, and probably made in Fukien for export, 17th cent. *Purchased* (1964, 4, 15, 1-2).
- Porcelain vase, oil bottle and dish, all decorated in underglaze blue. Obtained in Sarawak, and probably made in Fukien for export, 17th cent. *Given by Sgt. E. Faughnan, R.A.S.C.* (1964, 4, 16, 1-3).
- Porcelain tazza decorated in underglaze blue. Obtained in Sarawak, but of the type made for export to Siam, 19th cent. *Given by Sgt. E. Faughnan, R.A.S.C.* (1964, 4, 16, 4).
- Ten illustrations to the Odes of Ch'ên, with calligraphy by emperor Kao Tsung. Handscroll in ink and light colours on silk. By Ma Ho-chih (12th cent.). *Brooke Sewell Bequest* (1964, 4, 11, 01).
- Eight woodcut prints of theatrical and Taoist subjects. K'ang-hsi period (1662-1722). *Purchased* (1964, 4, 11, 07-014).

JAPAN

- Forty-three pottery fragments of the Jōmon period. *Given by the Tokyo National Museum* (1964, 4, 23, 1-11).
- Ishana-ten, from a set of the Juni-ten. Buddhist woodcut, 15th-16th cent. *Purchased* (1964, 6, 13, 01).

- Ōtani Hiroji as Nasu no Yoichi. Hosoe Colour-print. By Kiyomitsu. 1769. *Purchased* (1964, 4, 11, 05).
- Nakamura Sukegorō II and Ōtani Hiroji III as sumō wrestlers. Colourprint. By Komai Yoshinobu. c. 1770. *Purchased* (1964, 4, 11, 04).
- Lacquer picnic set. *Takamahie* decoration, gold and silver. Late 17th/early 18th cent. *Bequeathed by Miss A. V. Hammond through the National Art-Collections Fund* (1964, 6, 18, 1).

INDIA

- Sandstone head of a Jina. Ht. $6\frac{3}{10}$ in. Kushan: 2nd cent. A.D. *Brooke Sewell Fund* (1964, 6, 17, 1).
- Sandstone stele of the Bodhisattva Tara. Ht. 12 in. Orissa: 9th cent. A.D. *Brooke Sewell Fund* (1964, 6, 17, 2).
- Sandstone carving in relief of two lovers. Ht. 23 in. Central India: 10th cent. A.D. *Brooke Sewell Fund* (1964, 4, 13, 1).
- Marble figure of a Rishi. Ht. $31\frac{1}{2}$ in. Western India: late 10th cent. A.D. *Brooke Sewell Fund* (1964, 4, 13, 2).
- Carved wooden lintel. Length: $55\frac{1}{2}$ in. Deccan: 16th cent. A.D. *Brooke Sewell Fund* (1964, 6, 17, 3).
- Wooden figure of rearing horse and warrior. Ht. 2 ft. $10\frac{1}{2}$ in. Orissa: about A.D. 1600. *Brooke Sewell Fund* (1964, 6, 18, 1).
- Painted cotton (*pintado*) with design of huntsmen and animals. Size: 76×16 in. Deccan (Golconda): about 1600. *Brooke Sewell Bequest* (1964, 2, 8, 01).
- Two *Ragamala* pictures. From a set. Deccan: about 1740. *Marjorie Coldwell Fund* (1964, 4, 11, 02-03).

ISLAMIC

- Four glazed pottery fragments. Persia: c. 9th cent. A.D. One fragment of porcelain and

- one of stoneware. China; 8th-9th cent. A.D. Surface finds from Tahiri on the Persian Gulf. *Given by Sir Denis Wright, K.C.M.G.* (1964, 2, 11, 1-6).
- Limestone tombstone inscribed in Kufic and dated 503 A.H. (A.D. 1109). Ht. 17 in. Width 12 in. Persia. Published *Répertoire chronologique d'épigraphie arabe*, vol. 8, no. 2935. *Brooke Sewell Bequest Fund* (1964, 4, 21, 1).
- Bronze mortar, octagonal with four sides decorated with relief panels of arabesques. Ht. 7 in. Width 9 in. Persia: 12-13th cent. A.D. *Given by Peter Bulkeley Edmonds, Esq.* (1964, 4, 20, 1).
- Bronze basin with rim in form of 16-point star; interior with engraved decoration. Diam. 20 in. Persia: about A.D. 1300. *Brooke Sewell Bequest Fund* (1964, 4, 22, 1).
- Bronze mirror decorated in relief. Diam. 3½ in. Persia: A.D. 1300-50. Gold amulet case. Width 1½ in. Persia: 13th cent. A.D. *Given by R. H. Pinder Wilson* (1964, 2, 12, 1-2).
- Bronze bottle with engraved decoration. Ht. 7 in. Persia: 14th cent. A.D. *Brooke Sewell Bequest Fund* (1964, 6, 15, 1).
- Bronze cauldron on tripod. Width 2 ft. 6½ in. Daghestan: 14th cent. A.D. *Brooke Sewell Bequest Fund* (1964, 2, 10, 1).
- Boys birdsnesting. Drawing in ink and light colour. Persian: about A.D. 1650. *Purchased* (1964, 6, 13, 02).
- Carved rock crystal bowl with gold mounts. Diam 5½ in. India (Mughal): about A.D. 1700. *Given by A. J. B. Kiddell, Esq., in memory of his late wife, Mrs. Audrey Kiddell* (1964, 4, 19, 1).



I. PERSIAN BINDING late sixteenth century. Inner back cover of *Kullivāt i Ahlī*. 29.8 × 17.1 cm.
Or. 12864



a



b

11. (a) A TURKISH TREATISE ON THE ZODIAC: CANCER. Or. 12921, f. 4a
 (b) A TURKISH TREATISE ON THE ZODIAC: VIRGO. Or. 12921, f. 6a



III. (a) A TURKISH TREATISE ON THE ZODIAC: CAPRICORNUS. Or. 12921, f. 10a
 (b) A TURKISH TREATISE ON THE ZODIAC: PISCES. Or. 12921, f. 12a.



IV. A UNIQUE ARABIC MANUSCRIPT. Or. 12898, f. 1r,

باب الحماشي

1997

2

11



a



b



c

VI. (a) A SHE-CAMEL WHICH KICKS ITS MILKER (*zabūn*). Or. 3299, f. 149b

(b) A BOASTER (*sabūt* or *rudāt*). Or. 3299, f. 163b

(c) PLOUGHSHARE (*zīnjīr*). Or. 3299, f. 145a



a



b



c



d

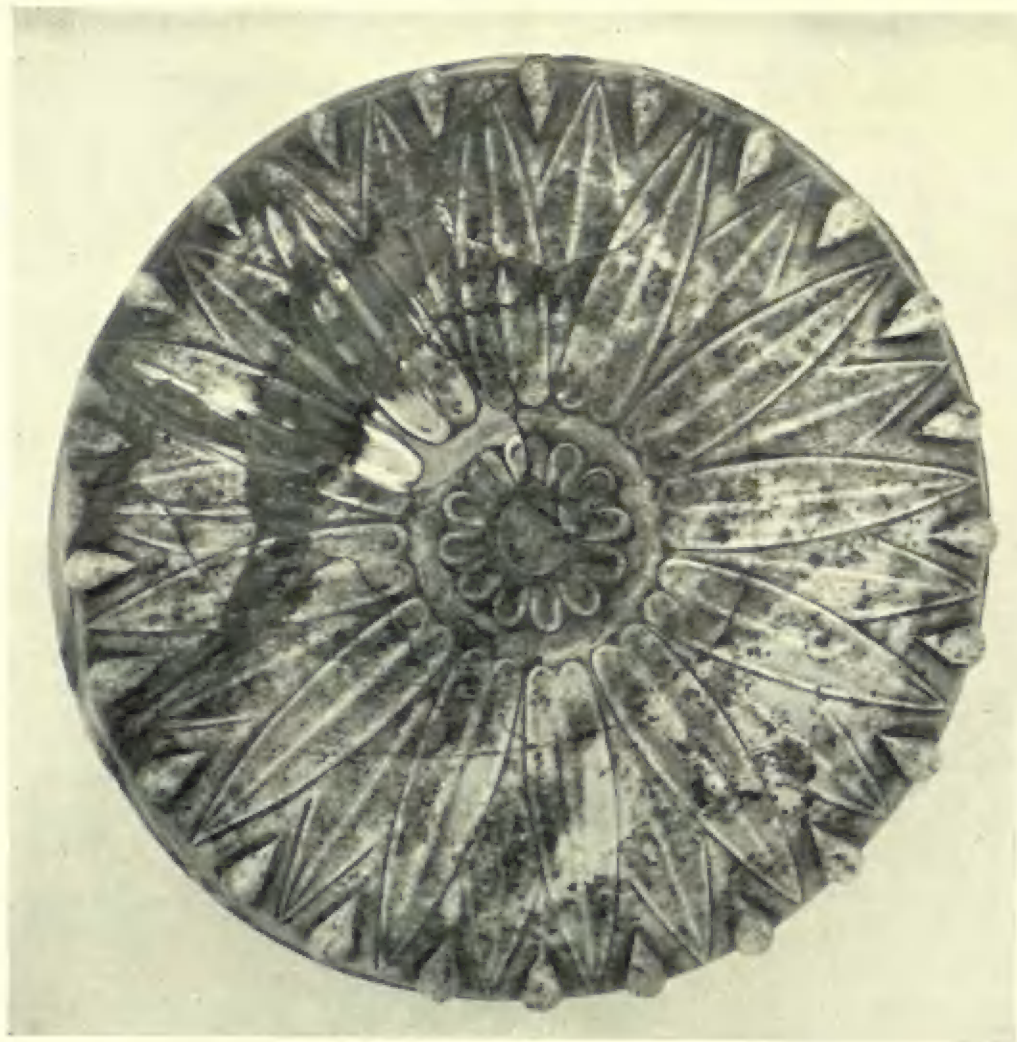
- VII. (a) A RAM USED FOR TEACHING CHILDREN TO RIDE (*kāhūch*). Or. 3299, f. 103b
 (b) DRAGON (*daryūth*). Or. 3299, f. 119b
 (c) RAW COTTON (*māshureh*). Or. 3299, f. 272a
 (d) TAIL-WAGGING (*dum lābeh*). Or. 3299, f. 128a



VIII. PHILONICUS AND DEMETRIUS, Greek freedmen of Publius Licinius. Fasces and sculptor's tools at the sides, coining implements above. Early first century A.D.



IX. STEATITE BOWL FROM EGYPT



X. SILVER BOWL FROM EGYPT



XI. CANDRA. Fifteenth-sixteenth century. Nepal
Ht. 4.7 ins. (Reg. No. 1958, 12-14, 1)



XII. SŪRYA. A.D. 1394. Banepa, Eastern Nepal



XIII. TĀRĀ. Fourteenth century. Banepa, Eastern Nepal



XIV. GAṆEŚA. c. A.D. 1390. Banepa, Eastern Nepal



XV. VAIKUNṬHA-KAMALAJĀ. Seventeenth century. Nepal
Ht. 5-2 ins. (Reg. No. 1958, 12-12, 2)



XVI. POTTERY BOWL IN PALE YELLOW LUSTRE:
Mesopotamia, tenth century. Diam. 9½" (1964-7-13-1)

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The cover illustration shows a woodcut, 'Master
and Pupil' from *Speculum artis bene moriendi*.
Printed by Heinrich Quentell, Cologne, c. 1495

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CONTENTS

JULIAN ROBERTS: The 1765 edition of <i>Goody Two-Shoes</i>	page 67
L. J. GORTON: The Holland House Papers and their history	71
P. J. WILLETTTS: Sir Nicholas Le Strange's collection of Masque Music	79
P. D. A. HARVEY: An Elizabethan Map of Manors in North Dorset	82
D. H. TURNER: Illumination from the School of Niccolò da Bologna	84
G. K. JENKINS: Recent acquisitions of Greek Coins	89
D. M. BAILEY: A group of false Roman Lamps	94
R. L. S. BRUCE-MITFORD: The Lindisfarne Gospels in the Middle Ages and Later	98
SOAME JENYNS: The Hon. Mrs Basil Ionides' bequest of Chinese Export Porcelain	101
P. A. ALLISON: African ethnography from Kew	103
B. A. L. CRANSTONE: The British Museum Ethnographical Expedition to New Guinea, 1963-4, a preliminary report	109
<i>Shorter notices:</i>	
Persian influence in China	119
Roman binding for King Charles II	120
Wood sculpture from Orissa	120
A fourteenth-century Japanese cult portrait of the Buddhist Priest Jion Daishi	120
<i>Acquisitions:</i>	
Manuscripts	121
Oriental Printed Books and Manuscripts	122

Prints and Drawings	123
Coins and Medals	125
Egyptian Antiquities	125
Western Asiatic Antiquities	126
Greek and Roman Antiquities	127
British and Medieval Antiquities	127
Oriental Antiquities	128
Ethnography	130

PLATES

(following page 131)

- XVII. The 1765 edition of *Goody Two-Shoes*
- XVIII. 'The Tempest.' Add. MS. 10444, f. 33^b
- XIX. Anecdotes collected by Sir Nicholas Le Strange. Harley MS. 6395, f. 16^b
- XX. Part of a Map of Sherborne (Dorset) and District, 1569-74. Add. MS. 52522
- XXI. Leaf with a miniature of a funeral, one of eight leaves illuminated in the late fourteenth century in the tradition of Niccolò da Bologna. Add. MS. 52539, f. 7
- XXII. Recent acquisitions of Greek Coins
- XXIII. A group of false Roman lamps
- XXIV. Chinese Export Porcelain. Ch'ien Lung period (1736-96)
- XXV. Chinese Export Porcelain. Ch'ien Lung period (1736-96)
- XXVI. Chinese Export Porcelain. K'ang Hsi period (1680-1722)
- XXVII. Chinese Export Porcelain. 1779
- XXVIII. *a.* A board from the cult house at Brolemavip, Upper Tifalmin Valley
b. A wooden shield from the Ifilkamin, Upper Tifalmin Valley
c. A wooden shield from the Urapmin, Lower Tifalmin Valley
- XXIX. Upper Tifalmin men
- XXX. *a.* A Wokeimin from the Fly River headwaters, on a trading visit to the Upper Tifalmin
b. Planting taro with a digging stick
- XXXI. *a.* Brolemavip village, Upper Tifalmin Valley
b. The front of the cult house, Brolemavip
- XXXII. Porcelain Ewer

THE 1765 EDITION OF *GOODY TWO-SHOES*

ALTHOUGH the eighteenth-century publishers of children's books were under the delusion that miniature books were appropriate to miniature human beings, the editions they produced found such favour with their public that many have disappeared entirely or are represented by mutilated or imperfect copies. The Museum has been fortunate in recent years in acquiring the very large collection of H. M. Lyon (the Court Book Shop Collection) and in filling some of the other gaps in its collections by individual purchases. Fiction for children developed rather more slowly than the production of works of exhortation and instruction and collections of improving anecdotes. The *History of Little Goody Two-Shoes* is at once one of the most substantial and enduringly popular books ever produced for English children during the eighteenth century. Copies of most of its early editions are, if not unique, extant in a very few examples.

In his historical and bibliographical study¹ of the book Wilbur Macy Stone wrote: 'The popularity of the first edition is attested by the fact that no copy of that issue has ever been found, probably the children read them all to pieces. But collectors of juveniles still live in hope that some day a neglected attic or an old trunk will give up its long hoarded treasure of a copy of that first edition.'

Fortunately for the British Museum this has happened, and a copy of what is almost certainly this edition has now been acquired. It is probably the most important single acquisition of its kind that the Museum has made.

Goody Two-Shoes, as befits a book which was continuously in print from the eighteenth to the twentieth century, has been widely discussed, principally because a case² can be made for the attribution of some or all of the text of this and some related books to Oliver Goldsmith, who was certainly receiving money for unspecified work from the publisher, John Newbery, at the time when the book was published.

The discovery of the hitherto unknown first edition does not add much to the discussion as to whether Goldsmith, Giles or Griffith Jones, or Newbery himself was the author, though the existence of textual changes between the first and second editions may bear upon it.

The following bibliographical description is as detailed as possible, in order at once to give the maximum information about a perfect and unique copy and to aid in the identification of copies, perfect or fragmentary, which may subsequently come to light. The title-page is illustrated on plate xvii.

Collation: 32°: A-I⁸ [\$4 signed]. 72 leaves. [1] [2] 3-138 [139] 140 [4]. Engraved plate facing title-page.

Contents: Plate. A1: title-page (verso blank). A2: 'TO ALL | Young Gentlemen and Ladies, Who are good, or intend to be good,'. A2^v: 'The Renowned | HISTORY | OF | Little GOODY TWO-SHOES,'. E1: 'The Renowned | HISTORY | OF | Mrs. MARGERY TWO-SHOES.' 15^v: 'The END.' 16: 'APPENDIX. | *Containing a LETTER from the PRINTER,*'. 17: 'The BOOKS usually read by the Scho- | lars of Mrs. TWO SHOES, are these,' [a list of 43 books and 12 patent medicines].

Running title: ABCD *The Renowned History of* | GOODY TWO-SHOES. [*Vhe* D5^v, D6^v.] EFGHI *The Renowned History of* | Mrs. MARGERY TWO-SHOES. [GOODY TWO-SHOES on E1.]

Catchwords: A8^v Tommy D8^v The E3^v AB F4 How- [However] G2 pretty G5^v at I6 Age.

The binding is of gold-tooled black morocco with a green label on the spine lettered TALES. The binding is probably early nineteenth century, as the marbled end-papers are of wove paper. The name 'Sarah Franklyn' is written on the recto of the frontispiece.

The absence hitherto of a first edition, together with Newbery's misleading practices in advertising his books, has so obscured the publishing history of *Goody Two-Shoes* that it seems optimistic to hope that the mere production of a title-page dated 1765 will greatly clarify it.

Newbery announced the forthcoming publication in *The London Chronicle* for 27-29 December 1764 in the following words:

We are also desired to give Notice, that there is in the Press, and speedily will be published, either by Subscription or otherwise, as the Public shall please to determine.

The History of LITTLE GOODY TWO-SHOES, otherwise called Mrs. MARGERY TWO-SHOES.

This is followed by a transcript of the remainder of the title-page as printed, which suggests that the advertisement was accurate in stating that the work was in the press.

The evidential value of the advertisement is a little weakened by the fact that it also announces for publication on the following first of January, *Giles Gingerbread*, the first edition of which (recently acquired by the Museum³) did not appear till 1766, and *The Whitsuntide Gift* which was published in 1767.

This was not, however, the first that Newbery's 'little Friends, who are Good' had heard of Goody Two-Shoes. In 1764 Newbery had published *A pleasant and easy companion to the Church of England*. The text of this is followed by a catalogue of 'Books Printed for J. Newbery at the Bible and Sun in St. Paul's Church-yard'; item 8 in this list is 'The History of Little *Goody-Two-Shoes*, 6d.' This catalogue is not a later insertion as the leaf on which it is printed is conjugate with part of the text of the book.

The catalogue at the end of the 1765 *Goody Two-Shoes* increases the confusion; item 2 is *The History of Giles Gingerbread* (in fact published in 1766);

items 5 and 6 are *The Whitsuntide-Gift* and *The Twelfth-Day-Gift* (both published in 1767). It is of course possible, though unlikely, that Newbery had published earlier editions of all three books. The weight of the evidence suggests rather that Newbery made a practice of publicizing, no doubt for sound commercial reasons, books of which he may have already possessed the author's copy but had printed no edition. His predecessor in the juvenile market, Thomas Boreman, had relied partly on well-publicized subscriptions to sell his *Gigantick Histories*. Newbery certainly seems to have kept his stories, or the ideas for his stories, by him for some time: the *Little Pretty Pocket-Book* of 1760 encouraged little boys to learn with a story of one whose 'Learning and Behaviour purchased him the Esteem of the greatest People, and raised him from a mean State of Life to a Coach and Six, in which he rides to this Day', a theme echoed in *Giles Gingerbread*. Little girls were similarly exhorted by the prospect of a reward from Lady Meanwell (a name given to Goody Two-Shoes' family) and a ride in her coach.

A curious but minor feature of the publishing history of this book has been the date, 8 April 1765, which appears on the dedication leaf of some editions. In his 1881 facsimile reprint of the third edition (then the earliest known) Charles Welsh gave the date of publication of *Goody* as April 1765, but produced no supporting evidence. This date was queried, on the ground of the advertisement in *The London Chronicle* for 27-29 December 1764, by S. Roscoe in the *Book Collector* of summer 1964. Unless Welsh had documentary evidence, the date was probably based on that found on the dedication of a comparatively late edition. This date does not appear on the dedication of any edition before that of 1770 (B.M. 12809. de. 34). However, while the present edition of 1765 was being examined at the Museum a copy of another edition, lacking the title-page, was brought in by an inquirer. This edition had a dated dedication; it was not the first edition, and was not identical with any other edition up to and including 1770, yet the state of the woodcuts suggests that it might possibly be earlier than 1770. The date may have been supplied from the firm's records; it cannot have come from Newbery's own recollections, as he died in 1767.

The text of the edition of 1765 shows one major, and several minor, differences from that of its successors.⁴ The first edition lacks the gruesome quotation or rather misquotation from Proverbs, 'The Eye that despiseth his Father, and regardeth not the distress of his Mother', &c., which follows the cut of Ralph the Raven in the later editions. It also lacks the passage (on page 106 of the third edition) describing the house built by Sir William Dove, the woodcut of a boy walking on ice, and the eighteen lines of verse 'On Sin. A Simile' which follow it. As Newbery was here inserting a passage and a woodcut of more than usual irrelevance, it is curious that he did not take advantage of the later editions to supply the cut of Billy the Ba-lamb which is indicated, though it does not appear, on page 78 (of the editions of 1765 and 1766).

The greatest textual difference, however, represents the publisher's carrying out of the undertaking given on page 131 (1765) to print the story of *The Life and Adventures of Tom Two-Shoes*. The 'Appendix. The Golden Dream' which is followed by 'An Anecdote, respecting Tom Two Shoes' appears only in the second and subsequent editions.

The general effect of these passages is to heighten the already prominent moralistic tone of the book. Newbery's intention to publish another complete book on the history of Tom Two-Shoes was perhaps frustrated by the failure of one or other of his writers to produce anything more than the ten-odd pages which were tacked on to the later editions of *Goody*.

Mr. Percy Muir regards the books of Newbery and his contemporaries with scorn. 'What of the stories? They were of a rather inferior order, not very well constructed, and heavily overlaid with moral lessons. An excellent example is afforded by the most successful of them all—*Goody Two-Shoes*.'⁵

It is evident that whoever made the additions to the later editions of the book was hardly concerned about criticisms of this kind. The story in its first edition is formless, diffuse, and anecdotal; the changes rendered it more so. Yet structurally it is not far from the long rambling novels of Fielding and Smollett. It is merely scaled down for the benefit of juvenile readers whose concentration shied at sustained narrative and preferred brief anecdotes with illustrative detail loosely strung together. Nearly two hundred editions are abundant evidence that children liked it that way.

JULIAN ROBERTS

¹ 'The History of Little Goody Two-Shoes.' *Proc. of the American Antiquarian Society*, xlix (1939), 333-70.

² The evidence is mainly based on hearsay and subjective literary opinion, and on the parallels between the indignation over rural evictions shown by Goldsmith in *The Deserted Village* and that of the author of the 'Introduction' to *Goody Two-Shoes*. It is summarized by Charles Welsh in the introduction to his facsimile reprint of the

third edition, published in 1881. Welsh returned to the subject in *A Bookseller of the Last Century*, 1885, an account of Newbery's life and publications.

³ *B.M.Q.* xxvii (1963-4), p. 104.

⁴ I am indebted to Mr. Peter Opie for information regarding his copy of the New edition of 1766.

⁵ *English Children's Books, 1600 to 1900*, 1945, p. 68.

THE HOLLAND HOUSE PAPERS AND THEIR HISTORY

THE Holland House papers were purchased in November 1960 from the Trustees of the 5th Earl of Ilchester. They were one of the largest single collections of papers acquired up to that date and in 1963 a basic classification in no less than 937 volumes (mostly unbound) was completed. This total is made up of twelve sections,¹ as follows:

A. Papers of Sir Stephen Fox	Add. MSS. 51318-36
B. Papers of the Earls of Ilchester	51337-74
C. Papers of the 1st Lord and Lady Holland	51375-446
D. Papers of the 2nd Lord and Lady Holland	51447-56
E. Supplementary papers of Charles James Fox	51457-519
F. Papers of the 3rd Lord and Lady Holland	51520-957
G. Papers of the Hon. Caroline Fox	51958-52000
H. Papers of the 4th Lord Holland	52001-112
I. Papers of Lady Holland, wife of the 4th Lord	52113-69
J. Papers of General C. R. Fox	52170, 52171
K. Papers of Dr. John Allen	52172-247
L. Miscellanea	52248-54

(N.B. The present internal arrangement is provisional and awaits detailed revision. Volume numbers cited in this article accord with the current handlist, but some may have to be changed before the detailed Catalogue is printed.) There were, in addition, thirty-seven charters and rolls, now numbered as Additional Charters 75522-58.

As the list of sections given above suggests, two family archives—Ilchester and Holland—form the core of the Holland House Papers. They were kept separately, not only before the 4th and last Lord Holland died in 1859 but long afterwards, and it can be remarked in passing that the term Holland House Papers is not strictly applicable to the whole collection now in the Museum, but merely to its largest and most important component. The whole was not kept physically together until its last years in private ownership, and then at Melbury House, Dorset.

I

The Ilchester papers can be conveniently dealt with first, for they are much less bulky and important than those of the Lords Holland, although they span a longer period of time. Sir Stephen Fox (1627-1716) had two sons by his second wife and the elder, also named Stephen, was created Earl of Ilchester in

1756. Two years later his wife succeeded to Melbury on the death of her mother, Mrs. Susannah Strangways-Horner, and the Ilchester papers accumulated at Melbury from that time. Those papers that came to the Museum in 1960 commence in time (excluding two fourteenth-century Dorset charters: Add. Chs. 75557-8) with some sixteenth-century miscellanea of the Strangways and Horner families (in Add. MS. 51337), which doubtless came to the 1st Earl from his mother-in-law, and a variety of manuscripts and documents of Sir Stephen Fox and his executors, ranging from 1654 to 1721 (Add. MSS. 51318-36). Among the most interesting of these are some household accounts of Charles II in exile from November 1654 to December 1655 (Add. MS. 51318) and several papers which demonstrate the active part Sir Stephen had in the founding of the Royal Hospital at Chelsea (in Add. MS. 51322).² There is much financial material, but it concerns family and estate affairs rather than his important role in public finance. Charles, the only son of his first marriage to reach manhood, held a Paymaster's office several times and some of his papers are found here (in Add. MSS. 51320-1, 51335), not only because he was, when in office, in many ways a subordinate of his father but also because his father, whom he predeceased in 1713, was one of his executors.³

These papers of Sir Stephen Fox are among those which descended to his eldest surviving son and can only be a small proportion of the total appropriate to a man whose official appointments spanned half a century. Some more official papers of Sir Stephen and Charles Fox, 1654-1708, were included with the Ilchester muniments given to the Dorset Record Office in 1961 and there are several other single items in the Museum collections.⁴ After these antecedents come the Ilchester papers proper, those of the Earls. They are chiefly in Add. MSS. 51337-74 and are also of a selective character, although the reasons for this may be different. None of the Ilchesters figured very prominently in public affairs, so that a quantity of political correspondence is not to be expected, but even the 1st Earl's appointments as Joint-Secretary to the Treasury, in 1739, and Joint-Comptroller of Army Accounts, in 1747, leave relatively little trace.⁵ The family correspondence, which makes up the bulk of these volumes, is certainly very patchy, although it has been enlarged by the papers left by Lady Susan O'Brien to her nephew, the 3rd Earl, in 1826⁶ (Add. MSS. 51353-63).

Certain family manuscripts, mentioned earlier in this century as at Melbury, did not come to the Museum in 1960—notably the ledger detailing the expenses of Stephen and Henry Fox at Eton in 1715 and the eighteenth-century Melbury Game Books.⁷ The estate muniments, at Melbury, of the Fox and Strangways families, were deposited in 1961 in the Dorset County Record Office at Dorchester and consist of nearly 9,000 deeds, and many legal papers, maps, and accounts, with other miscellanea, the covering dates being 965 and 1922.⁸

Henry Fox, the younger brother of the 1st Earl of Ilchester, was created Baron Holland in 1763. His papers (Add. MSS. 51375-446) are copious and important, especially for the political history of England in the 1750's and 1760's, and they have been very extensively used by the 6th Earl of Ilchester in his biography, *Henry Fox, First Lord Holland*, 2 vols., 1920, and other works. There are some gaps—Holland burnt in 1765 a number of letters from Welbore Ellis (Baron Mendip 1794)⁹ and an important series of private ledgers is now in the Bury St. Edmunds and West Suffolk Record Office¹⁰—but on the other hand, a considerable number of letters from the 1st Lord were returned to the archive during the lifetime of the 3rd Earl (further details are on p. 74 below).

Henry Fox leased Holland House in 1746 and bought it in 1768, and the Holland archive begins with his papers. In 1937 no items connected with the previous occupation of the house by the Rich family were known to be in the archive, save the surveys of the Kensington property of Edward, Lord Warwick and Holland, made in 1695 by E. B. Fuller.¹¹ Little was added by the 1st Lord's eldest son Stephen, who became 2nd Baron in 1774 but died before the end of the year (Add. MSS. 51447-56). The 1st Lord's youngest son, Gen. H. E. Fox, is not unrepresented in the Holland House collection now in the Museum but, as might be expected, his papers remained primarily in his own family. Some, if not all, went to his daughter Louisa Amelia, the wife of Maj.-Gen. Sir Henry E. Bunbury. A volume including Gen. Fox's correspondence as C.-in-C. of British forces in Sicily and Ambassador at Palermo 1806-7 came from the Bunbury collection to the Museum in 1905 (Add. MS. 37050), with several other letters to Gen. Fox (Add. MS. 37053, ff. 9-31 *passim*), whilst other papers of his are in the Bunbury Papers in the Bury St. Edmunds and West Suffolk Record Office—including the ledgers of his father, mentioned above, which came to Gen. Fox as administrator, from 1782, of his father's final account for public monies.

The papers of the 1st Lord's second and best known son, Charles James, entered the Holland House collection during the lifetime of his nephew, the 3rd Lord, and in the years before the 3rd Lord's death in 1840 the archive grew greatly in size and variety. His own papers form approximately half the total formerly kept at Holland House, and are important for the political history of the early nineteenth century and much else. But the 3rd Lord did more than conserve, with care, his own papers and correspondence. He contemplated biographies both of his grandfather, the 1st Lord, and of his uncle, C. J. Fox, and to this end secured the return to Holland House of many of their letters and had transcripts made of other relevant papers. The transcripts are often dated, e.g. the letters from the 1st Lord to the 4th Duke of Devonshire which were copied

in 1816 (Add. MSS. 51390 A-L), but how and when the 3rd Lord managed to obtain the return of original letters is as yet not so well known. He has left occasional notes, such as the statement that the 1st Lord's letters to John Campbell of Cawdor (d. 1777) were returned by his 'descendant Lord Cawdor',¹² and that many letters of the 1st Lord were returned in the 3rd Lord's lifetime is proved by their inclusion in the series of Henry Fox's correspondence, which the 3rd Lord arranged with the help of his 'Groom of the Library', William Doggett, who had care of papers as well as books.¹³ Other papers came too, for various reasons. Some miscellaneous Hervey papers, 1695-1714, which perhaps were included in the return of the letters of the 1st Lord to Lady Hervey (now in Add. MS. 51411), have some distant connexion with the Fox family, but even this is absent from a few letters to Welbore Ellis, which no doubt came to Holland House with the 1st Lord's letters to him (in Add. MS. 51393). The memoirs and notes for speeches by James, 2nd Earl Waldegrave (in Add. MS. 51380) must have been originally in the Waldegrave papers and probably came into the 3rd Lord's hands at the time, in 1820, when he was examining Horace Walpole's wooden box 'A', now the property of James, 6th Earl Waldegrave; wherein he found, among other things, the *Memoirs from 1754 to 1758 by James Earl Waldegrave* which he edited for publication in 1821.¹⁴ A final, though small, element in the enlargement of the Holland House collection in the 3rd Lord's life comprises those of his own letters which were returned before his death.¹⁵

The 3rd Lord's papers in Add. MSS. 51520-957 include all his own correspondence, &c., but not all the historical materials he accumulated, much of which is not in his own hand. His own historical notes and miscellaneous extracts remain *in situ* but original letters of the 1st Lord or C. J. Fox, series of transcripts of their letters and other original materials of their times (like the Waldegrave papers cited above), have been placed with the rest of their papers.

After the 3rd Lord's death in 1840, Dr. John Allen continued to collect materials for a life of C. J. Fox until his own death in 1843, and in 1845 the will of Lady Holland, the widow, bequeathed to Lord John Russell the papers of Charles James Fox and the materials collected for his biography, with a proviso that Russell should give the 4th Lord those papers relating to the Fox family which he thought fit.¹⁶ This was the first and only major excision from the Holland House archive and it was not executed at all tidily. Besides the papers of Charles James Fox, Lord John Russell secured some related papers of the 1st Lord (now in Add. MS. 47570), and of Gen. Richard Fitzpatrick and his brother John, 2nd Earl of Upper Ossory, who was brother-in-law to C. J. Fox.¹⁷ These Fitzpatrick papers must have come to Holland House after their deaths respectively in 1813 and 1818. On the other hand, there remained at Holland House some important political papers, especially concerning the abortive peace negotiations with Napoleon in 1806,¹⁸ and other miscellanea. These latter,

supplementary papers came to the Museum in 1960 and 1961, together with a set of Mrs. Fox's diaries, left at her death to Gen. C. R. Fox, which were presented to the 6th Earl of Ilchester earlier in this century (now Add. MSS. 51457-519; the diaries 51476-507).¹⁹ By the arrival of the supplementary papers in the Museum, the ill-effects of the segregation of 1845 were largely undone, for Dr. G. M. Trevelyan had already, in 1951, presented the Russell papers to the same repository. They are numbered Add. MSS. 47559-601 and some summary details can be found in *Brit. Mus. Quart.* xviii, pp. 39-41. Correspondences split in 1845 can now be seen side by side—that of C. J. Fox with George III (Add. MSS. 47559 and 51457), for instance—the autograph manuscript of the 'History of the Revolution of 1688' (Add. MSS. 51508-9) can be consulted along with some correspondence about it in Add. MS. 47578, and the papers of Gen. Richard Fitzpatrick which went to Russell (Add. MSS. 47579-83) can be supplemented by the smaller quantity left at Holland House (now in Add. MS. 51454).

The year 1845 witnessed a considerable loss from the Holland House archive but also a smaller acquisition, the papers of the Hon. Caroline Fox, who died in that year (Add. MSS. 51958-52000). She was a sister of the 3rd Lord, and Little Holland House, on the Holland House estate, had been one of her residences since 1803.²⁰ Her papers supplement those of the 3rd Lord, both as to the time period concerned and often in subject matter. Thus, for example, copies of the 1st Lord's autograph *Memoir* for 1760-3 (Add. MS. 51439), with the addition of related historical notes, can be found in the papers both of the 3rd Lord (Add. MS. 51921) and of Caroline Fox (Add. MS. 51990).

The papers of the 4th Lord, who died in 1859, have some usefulness for the history of nineteenth-century diplomacy, but were not conserved like those of his father (Add. MSS. 52001-112). However, during his lifetime one important loss from the Holland House archive was replaced. A trunk of papers, probably left by the 2nd Lady Holland in 1778 to her brother John, 2nd Earl of Upper Ossory, was returned to Holland House by Vernon Smith in 1847. It contained important correspondence and journals, chiefly of the 1st Lord Holland.²¹ Lady Holland lived on until 1889 and her considerable correspondence was handed over by her executor to the 5th Lady Ilchester some years later²² (Add. MSS. 52113-69).

After 1889 the archive at Holland House continued to grow, although now the property of the Ilchesters. Some correspondence and papers of Gen. C. R. Fox, a son of the 3rd Lord, had gone to his sister Mary, Lady Lilford, after his death in 1873 and were left to Holland House in 1930 at the death of her son, the Hon. E. V. Powys.²³ The section of the Holland House material, now in the Museum, entitled 'Papers of Gen. C. R. Fox' contains only two volumes (Add. MSS. 52170-1), but this is misleading. Many of the papers of Gen. Fox have

been incorporated elsewhere—thus the letters he received from his father are in their correspondence in the 3rd Lord's papers (Add. MSS. 51780-8)—and the letters of his forbears which he acquired by gift or purchase have now been transferred to their respective sections.²⁴ Some of the letters Gen. Fox received from numismatists, 1837-70, were presented to the Museum from another source, some years before these family papers came in 1960 (Add. MS. 39997). Finally, papers of Dr. John Allen were given to Holland House by Clementina, Lady Lilford, shortly before her death in 1929, although some of them did not arrive there until 1932.²⁵ Allen was introduced to the 3rd Lord as a doctor in 1802 and in later years assisted him much in his historical researches. Therefore these papers include transcripts which supplement the 3rd Lord's collections, besides Allen's own correspondence, his notes on Anglo-Saxon and Spanish history, and other materials (Add. MSS. 52172-247).

Such have been the major additions to and subtractions from the archive formerly kept at Holland House. There are minor details to be added too. Occasionally papers were added by purchase, an activity which was not confined to Gen. C. R. Fox; the 4th Lord Holland bought in 1858 a letter from the 4th Duke of Devonshire to Sir Robert Wilmot, 1763, in the J. W. Croker sale of 6 May (lot 60). The minor subtractions from the archive are not so easy to trace, but, for example, the 3rd Lord Holland apparently gave a letter of Horace Walpole to Gen. Giuseppe Binda in the early nineteenth century,²⁶ and some papers were destroyed in the war of 1939-45.²⁷

Most of the papers escaped when Holland House was destroyed in September 1940. They were moved to Melbury and thence the Ilchester and Holland papers came together to the Museum in 1960. This was not inappropriate, for there had been considerable admixture of the two archives from their earliest years, when Henry and Stephen Fox regularly forwarded to each other papers and correspondence, both official and private.²⁸ As for the Holland part of the archive, there still remain some papers, known to have been in it earlier in this century, whose present location is uncertain—some pages torn out of Horace Walpole's *Last Journals* by the 3rd Lord Holland²⁹ are one instance.

III

Another group of material apart from personal papers and muniments, which merits consideration, is that which constituted the Library of Holland House. For the most part this must have consisted of printed books, but some manuscripts were included, and clearly some of them have come into the Museum's possession. One volume containing extracts, made in the late seventeenth and early eighteenth centuries, from the Commons Journals of Edward VI—Charles II (Add. MS. 51443) was bought by the 1st Lord Holland at the Sclater Bacon

auction on 19 April 1737 and has a Holland House bookplate; so also has the anonymous nineteenth-century 'Appendix to the Annals of the Seymours', vol. 2 (Add. MS. 52251); and there are several other volumes which were in the Library (e.g. Add. MSS. 51511, 51949). Add. MS. 52254, a copy of G. M. de Jovellanos, *Informe de la sociedad economica* . . ., Madrid, 1795, was a book of Dr. John Allen, who has added many manuscript notes to it.

Some Library material has been offered for sale in recent years. Four auctions in 1947 and 1948³⁰ disposed of a large number of printed books, many damaged, and eighteen lots of western manuscripts; the latter were for the most part English, Spanish,³¹ and Italian, and dating from the sixteenth century or later. In 1962 a fresh series of auction sales commenced,³² in which the printed books included a large collection of works of Savonarola.³³ Autograph letters, some of which must have been collected or received by gift,³⁴ have appeared, among them being an undated Paston letter of 1444 or earlier which is now Add. MS. 52410.³⁵ The Bruton chartulary, an Ilchester manuscript, was acquired by the Museum in 1962 (Eg. MS. 3772). Other manuscripts which are known to have been in the Library are a text of *Piers Plowman*³⁶ and autograph manuscripts of Lope de Vega.³⁷

This brief account of the Holland House Papers now in the Museum, and their connexions with other archive and manuscript material of the Fox families, is not at all definitive. The detailed cataloguing which has now commenced will clarify and correct the story, but can hardly render it more simple.

L. J. GORTON

¹ J. P. Hudson, 'The Holland House Papers in the British Museum', *Journ. Soc. Archivists*, ii (1963), p. 319, which was written before this arrangement was completed, gives somewhat different totals for several sections.

² Used in C. G. T. Dean, *The Royal Hospital Chelsea*, 1950, pp. 35-76 *passim*.

³ For the influence of Sir Stephen and Charles Fox on public finance see 6th Earl of Ilchester, *Henry Fox, First Lord Holland*, 1920, i, pp. 7-14, ii, pp. 92-93; S. B. Baxter, *The Development of the Treasury 1660-1702*, 1957, pp. 29 ff.; *Calendar of Treasury Books*, *passim*.

⁴ e.g. Add. MSS. 5752, ff. 224, 244, 256; 28878, ff. 19, 118; 34710, ff. 5, 7.

⁵ Correspondence of the 1st Earl on official matters can be found elsewhere, e.g. *Cat. Add. MSS. in the British Museum 1882-1887*, 1889, p. 635; H. P. Kraus list 188 [1957], no. 67.

⁶ Countess of Ilchester and Lord Stavordale (6th Earl 1905), eds., *The Life and Letters of Lady Sarah Lennox*, i, 1901, p. xv.

⁷ Details of which appear in 6th Earl of

Ilchester, *op. cit.*, 1920, i, pp. 17-19, 29, 47-61, 117, 131, &c.

⁸ National Register of Archives, *List of accessions to repositories in 1961*, 1962, p. 11. For the five pre-Conquest charters see Ordnance Survey, *Facsimiles of Anglo-Saxon manuscripts*, ii, 1881, p. xv, and for details of several other deeds, 6th Earl, 'The Abbotsbury Swannery', *Proc. Dorset Nat. Hist. and Arch. Soc.* lv (1934), pp. 154-64, and A. D. Mills, 'Some late Middle English fish names', *Notes and Queries*, ccix (1964), pp. 170-1.

⁹ As stated in letters of 12 July and 16 Aug. 1765 in Add. MS. 51393.

¹⁰ E 18/853 (1) and (2); used in L. S. Sutherland and J. Binney, 'Henry Fox as Paymaster-General of the Forces', *Eng. Hist. Rev.* lxx (1955), pp. 238 ff.

¹¹ 6th Earl of Ilchester, *The Home of the Hollands 1605-1820*, 1937, pp. vii, 19, 363-4. They are not in the Museum. The very similar surveys of 1734, by J. Johnson and W. Brasier, which were for a time in the possession of the 6th Earl (*ibid.*, pp. 62-63, opp. p. 32, and *Chronicles of Holland*

House 1820-1900, 1937, p. 482), are now in Kensington Public Library.

¹² Either his grandson John Campbell, 1st Baron Cawdor, or the 2nd Baron and 1st Earl, his son John Frederick. Add. MS. 51921, p. 112.

¹³ *Chronicles* . . ., 1937, pp. 155, 245-6; *Home* . . ., 1937, p. vii.

¹⁴ See *Memoirs*, 1821, pp. xxi, xxii; 6th Earl of Ilchester, 'Some pages torn from the Last Journals of Horace Walpole', in D. Miner (ed.), *Studies in art and literature for Belle da Costa Greene*, 1954, pp. 450-1. Another manuscript of the *Memoirs*, formerly in the Holland House Library, was Sotheby's sale-cat. 10 Feb. 1964, lot 288.

¹⁵ See, for one instance, J. C. Hobhouse, *Recollections of a long life*, iii, 1910, p. 95.

¹⁶ *Chronicles* . . ., 1937, pp. 290-2, 346-7.

¹⁷ Russell also received the *Foreign Reminiscences* of the 3rd Lord (Add. MSS. 51888-93) but soon returned them (*ibid.*, p. 384).

¹⁸ They have not been used in H. Butterfield, *The peace tactics of Napoleon, 1806-1808*, 1929, and *Charles James Fox and Napoleon. The peace negotiations of 1806*, 1962.

¹⁹ *Home* . . ., 1937, pp. viii, 204.

²⁰ *Ibid.*, p. vii; *Chronicles* . . ., 1937, pp. 500-1.

²¹ *Chronicles* . . ., 1937, pp. 371-2.

²² *Home* . . ., 1937, pp. vii, viii. The letters edited by E. A. Smith, *Letters of Princess Lieven to Lady Holland 1847-1857*, 1956, at which time they were in the possession of the Earl of Ilchester, have not yet been identified in Add. MSS. 52113-69.

²³ *Home* . . ., 1937, p. viii.

²⁴ One example of a purchase is the letter of Sir Stephen Fox to E. Southwell, 1704, which was T. Thorpe, *Catalogue of autograph letters, part ix for 1836*, lot 423, and was bought by Gen. Fox in 1837 (Add. MS. 51319, ff. 184-6b).

²⁵ *Henry Fox* . . ., 1920, p. vii, and *Home* . . ., 1937, p. viii; and letters to Lady Ilchester from

Mrs. C. M. D. Drewitt, 1931-2, in Add. MS. 51371.

²⁶ Walpole-Holland, 18 June 1757; W. S. Lewis and R. A. Smith (eds.), *Horace Walpole's Correspondence*, xxx, 1961, p. 134.

²⁷ 'Some pages . . .' (op. cit.), 1954, p. 449.

²⁸ See the references to other papers, &c., in their fraternal correspondence (Add. MSS. 51417-21).

²⁹ 'Some pages . . .' (op. cit.), pp. 449-58; some small fragments cut out of the *Memoirs* of George II by the 3rd Lord Holland are now Add. MS. 51912 B. Cf. M. J. C. Hodgart (ed.), *Horace Walpole, Memoirs and Portraits*, 1963, pp. xxiv-xxxi.

³⁰ Hodgson & Co. sale-cats. 10 July 1947, lots 1-300; 13 May 1948, lots 286-587; 16 July 1948, lots 326-653; 12 Nov. 1948, lots 462-621.

³¹ Some of the Spanish manuscripts were used by W. Coxe, *Memoirs of the Kings of Spain of the House of Bourbon . . . 1700-1788*; see vol. i, 1813, pp. xix, xx.

³² Sotheby's sale-cats. 15 May 1962, lot 374; 2 July 1962, lots 175-204; 19 Dec. 1962, lots 852-69; 11 June 1963, lots 1-109; 2 July 1963, lots 349-83; 10 Feb. 1964, lots 271-91; 6 July 1964, lot 189. B.M. MS. Facs. 598 contains copies of 2 July 1962, lots 201-3, and MS. Facs. Suppl. X arts. 41-43, copies of 19 Dec. 1962, lots 858, 863, 865.

³³ 11 June 1963, lots 1-104.

³⁴ See some examples in 10 Feb. 1964, lots 271-91.

³⁵ *Ibid.*, lot 281.

³⁶ C. Brown, *Register of Middle English religious and didactic verse*, 1910, p. 473. Acquired by London University Library: Sotheby's sale-cat., 18 June 1962, lot 142; *Friends of National Libraries Report*, 1962, pp. 9-10.

³⁷ Eg. MS. 547 has a note in it by the 3rd Lord Holland (f. 1) stating that its hand is the same as that of his own Lope de Vega autographs.

SIR NICHOLAS LE STRANGE'S COLLECTION OF MASQUE MUSIC

THE collection of seventeenth-century masque tunes preserved in Add. MS. 10444 has attracted much attention. New information regarding its provenance has unfortunately come too late to be considered in recent studies of the manuscript which give prominence to the question of its exact dating.

In 1922 W. J. Lawrence described the manuscript as 'a remarkably comprehensive as well as absorbingly interesting collection' and, from an examination of the titles of the tunes, suggested possible Jacobean and Caroline masques in which they might have been performed.¹ He pointed out that the collection contained both formal masque dances, often called 'terminal' dances, and anti-masques, the fantastic or comic dances used for contrasting interludes. The former are the easier to identify with reasonable certainty. Thus 'Yorke House Masque' is probably a terminal dance for the masque performed at York House in November 1623 to celebrate the return of the Prince of Wales from Spain, while 'The Beares Dance' may be the tune used for the antimasque of dancing bears in Jonson's *Masque of Augures* played at Whitehall at Twelfth Night 1622, and 'The Saylers Masque' may have been for the antimasque of twelve skippers in Campion's *Masque of Squires* given at Whitehall on 26 December 1613 in honour of the marriage of the Earl of Somerset. Satisfactory identifications can be made for a number of the tunes, but other titles give more difficulty and previous commentators disagree. Lawrence assigns several tunes to Jonson's *Chloridia* of 1631 (for instance, 'The Ladies Masque') or Carew's *Coelum Britannicum* of 1634 ('The Gypsies Masque' and 'The Sheapheards Masque'); he even attributes one tune, 'The Furies', to Davenant's *Salmacida Spolia* of 1640, the last of the Stuart court masques. J. P. Cutts queries the ascriptions to Caroline masques, suggests that Lawrence was misled by a date '1635' entered in the manuscript by a later hand, and offers alternative identifications from Jacobean masques for the disputed items.² More recently Professor Andrew Sabol supported Lawrence's views, considering that the '138 items represent dance tunes used in court entertainments during the first four decades of the century'.³ Sabol assigns 'The Amazonians Masque' also to *Salmacida Spolia*.

The importance of the dating problem is indicated by the title of one of the disputed items, 'The Tempest'. Lawrence said:

One would give a great deal to feel certain that here we have the music of the Reapers' Dance in Shakespeare's play.⁴ But once more caution has to be exercised. In *Chloridia* in 1631 the Dwarf announces that he has been sent 'to raise Tempest, Winds, Lightnings,

Thunder, etc.' and the Fourth Entry, or antimasque following, is represented in a scene depicting 'a horrid storm, out of which enters the nymph Tempest, with four Winds,' who dance.

Cutts is less cautious and says the tune is 'most probably from The Tempest'. Sabol sides with Lawrence, pointing out that 'as a rule the titles of the tunes in Add. MS. 10444 are not derived from the titles of the entertainments in which they were used, but rather from the executants, the composers, the nature of the dance, the place where the masque was performed, or the person in whose honor it was presented'. Sternfeld, on the other hand, considers that the tune 'may have been performed at some time when Ariel and his attendants enacted a masque. Though this cannot be proven, it is a fair assumption that the music usually performed was similarly simple and undemanding.'⁵ In fairness to Cutts it must be admitted that this pleasant tune (see Pl. xviii) does not suggest 'a horrid storm'.

A few years ago, I was able to identify a group of manuscripts containing instrumental fancies by Coperario, Jenkins, and other string composers which had belonged to the collection of Sir Nicholas Le Strange of Hunstanton, a member of a family known as patrons of music and of John Jenkins in particular.⁶ Sir Nicholas collated his manuscripts, which are written for the most part by skilled copyists, with a number of other contemporary copies, and himself entered corrections and wrote out variant passages of music. His handwriting can be checked from his autograph collection of anecdotes in Harley MS. 6395 (see Pl. xix).⁷ Only recently did I realise that the present volume of masque music also came from Sir Nicholas's library. It is scarcely surprising that it has remained unrecognised for so long, as the bass part is mostly copied in a clumsy, amateurish hand using ill-formed diamond notation and so musically illiterate that the *custos* is almost invariably wrong, as if the copyist did not understand its function and had copied it slavishly from his source. The treble part, however, is Sir Nicholas's own work, though by no means so careful in detail as his annotations to his collection of fancies. The treble clef is characteristic, but not so developed in form as that of his other manuscripts, and so is the very individual text-hand. Sir Nicholas has gone through the untidy bass part, correcting the *custos*, adding accidentals (but not nearly enough, as Sabol's edition shows), inserting omitted notes, sometimes rewriting whole passages and adding titles. Perhaps the musically illiterate copyist was a relative or personal servant from whom such carelessness could be tolerated. The treble and bass parts are now bound together in a single volume with later copies of music by Locke. There must have been at least two more part-books to complete the set of masque tunes; the extant treble and bass parts sound very bare, even when obvious mistakes are corrected. It is possible that Add. MS. 10444 was lot 459 in the sale of Dr. Charles Burney's music library in 1814; if so the missing parts had already disappeared by this date.

Does the identification of the handwriting help to date the manuscript? To a certain degree. Sir Nicholas was admitted to Gray's Inn in 1617 (when he would have been fourteen) and to Lincoln's Inn in 1624, having matriculated at Trinity College, Cambridge, two years previously.⁸ If we accept the later admission as more than a formality he may have lived in London for a year or so from 1624 to complete his law studies and would then have had opportunities for making his collection of masque tunes, which include Lincoln's Inn and Gray's Inn masques. It should be noted that the order of the tunes is haphazard; Sir Nicholas may have obtained them from written sources rather than performances. The collection of anecdotes in Harley 6395 confirms that he had lived in or visited London and moved in legal circles but does not date his law studies exactly. From changes in the colour of the ink and in the size of the handwriting it is obvious that the anecdotes were written down over a considerable period of time; the masque manuscript, on the other hand, is all of a piece, and the text-hand agrees most closely with that of the beginning of the anecdotes. Sir Nicholas's lack of care in securing a correct musical text suggests, when contrasted with the immense pains which he took over his collections of fancies, that this masque collection was a very early piece of his copying. The identification of Sir Nicholas Le Strange as owner and part compiler of Additional 10444 thus tends to support the earlier dating of the collection.

P. J. WILLETTS

¹ W. J. Lawrence, 'Notes on a Collection of Masque Music', *Music and Letters*, Jan. 1922, pp. 49-58.

² J. P. Cutts, 'Jacobean Masque and Stage Music', *Music and Letters*, July 1954, pp. 185-200. The date '1635' was not entered in the manuscript so recently as Cutts suggests. It is in the hand of Edward Jones, a previous owner, who made other annotations in the manuscript; the masque manuscript was included in one of the sales of his library, 7 Feb. 1825, lot 589.

³ A. J. Sabol, *Songs and Dances for the Stuart Masque*, Brown University Press, 1959.

⁴ The year 1611 is generally accepted as the date of the first performance of the *Tempest*. See *The Arden Edition of the Works of William Shakespeare. The Tempest*, edit. F. Kermode, 1961, p. xv.

⁵ F. W. Sternfeld, *Music in Shakespearean Tragedy*, 1963, p. 247.

⁶ P. J. Willetts, 'Sir Nicholas Le Strange and John Jenkins', *Music and Letters*, Jan. 1961, pp. 30-43.

⁷ A selection of the stories was edited by W. J. Thoms for the Camden Society in 1839.

⁸ J. A. Venn, *Alumni Cantabrigienses*, Part I, vol. iii, 1924, p. 76.

AN ELIZABETHAN MAP OF MANORS IN NORTH DORSET

AN Elizabethan map of Sherborne (Dorset) and the surrounding district has been recently acquired and has been numbered Add. MS. 52522 in the Department of Manuscripts (see Pl. xx). It is fitting that it should enter the collections of the British Museum, for it has been plausibly identified with a 'Description of certain Mannours in Somersetsh[ire]' which was in a list drawn up between 1661 and 1666 of maps in the Royal Library.¹ Probably most of the manuscript maps in this list passed into other hands, for none of them was included in the Royal MSS. (presented to the Museum in 1757), or in the royal topographical and maritime collections (presented in 1828 and 1844). The present map, with some others, seems to have passed before 1689 into the possession of George Legge, first Baron Dartmouth, who was Master-General of the Ordnance and a close friend of James II; it was in the library of the Earls of Dartmouth until 1948.²

The map's description in the list of 1661-6 tallies with the eighteenth-century endorsement (at present obscured by the backing linen), 'Sum'[set] mann[ors]' (?), and with its description in 1948 as a 'Coloured map of part of Somersetshire',³ but in fact nearly the whole area covered has always been in Dorset. Confusion may have arisen through the map's being oriented with south (more accurately south by south-east) at the top. Sherborne is shown towards the base of the map, which has as its limits Poyntington, Yeovil, Woolcombe, and Pulham. In appearance it resembles a bird's-eye view rather than a plan, as southwards it is bounded by a horizon formed of the line of hills north of Cerne Abbas; on the other three sides it is arbitrarily bounded by the border of the map. The border is black, as often on maps of this period,⁴ and on it, in gold capitals, are the four points of the compass, in English. In each of the top corners is a simple cartouche, but both are left blank and the map has no title. In the bottom right corner is a scale-bar of 'A myle' ($5\frac{3}{16}$ in.) consisting of 1,000 *passus* with the note '*Passus Quorum unusquisque continet secundum nostram computationem pedes .7. cum $\frac{16}{112}$ etia vnius pedis*'. This would be a mile of 7,115 feet (1.31 statute miles), evidently one of the various 'long' miles which persisted in many places until the eighteenth century.⁵ The map is drawn on four sheets of parchment, stuck together and now backed with linen; the area within the border measures $30\frac{1}{4}$ in. \times $32\frac{3}{4}$ in.

The map is detailed and picturesque. Rivers are marked in blue, roads in brown, and houses are shown with red roofs although the area is in fact one where stone roofs were normal. The thumb-nail drawings of the buildings are conventional rather than pictorial, though some regard has been paid to their

main features. Thus, Sherborne abbey church seems correctly drawn, but as seen from the south instead of the north; Trent is, quite rightly, the only church in the district shown with a spire, but this should be to the south of the nave, not, as on the map, at the west end.⁶ The streets of Sherborne seem to be correctly drawn, and so too, in all probability, is Sherborne Park, shown with pales on the north and stone walls on the other sides. Of particular interest are the field boundaries. About half of the land on the map is divided by hedges into closes, while the remainder forms open, unfenced fields, and probably this represents the actual state of inclosure in the area at this date.⁷ On the other hand, the sub-divisions of the inclosed areas seem to be shown conventionally; although in a few places (e.g. north of Sherborne Park) the field pattern slightly resembles that of the late nineteenth century,⁸ there is less correspondence than might reasonably be expected, and the large average size of the closes on the map makes it unlikely that they were drawn in from a detailed survey. Nor, unfortunately, does the map distinguish arable from grassland, though woodland is clearly shown. The map is based on an inadequate survey; although the general relationship of one place to another is correctly shown, distances are very inconsistent and some details (e.g. the roads and streams between Yeovil and Trent) cannot be reconciled with a modern map, even allowing for changes in roads that may have occurred on inclosure.

But probably the map's most interesting feature is the division of its whole area into manors, each distinguished by overall colouring. The name of each has been written in an italic hand, possibly that of the cartographer, while below a second hand has added the lord of the manor's name in secretary style.⁹ These names indicate a date between the twelfth year of Elizabeth I (1569-70), when the Queen gave Christopher Hatton the manor of Purse Caundle ('Landes of Mr Hattone'),¹⁰ and 1574, when George Trenchard sold the manor of Hillfield ('Landes of Mr Trenchar') to Arthur Cosens, who divided the property soon afterwards.¹¹ Neither hand has been identified, though it is worth noting that in some features the italic hand resembles Christopher Saxton's; he was active as a cartographer in this period, but his earliest surviving autograph map dates only from 1592.¹² There is no indication of the map's purpose. Probably it was drawn for the occupant of Sherborne Castle,¹³ for the map is rubbed at this point, as though from frequent handling, and the lord of the manor of Sherborne, almost alone of landowners in the area, is unnamed. But the area corresponds to no administrative or jurisdictional unit. The owner of the castle was the Bishop of Salisbury, who had recovered it from the Crown's lessee by an action in Chancery in 1556-8,¹⁴ and either he or his lessee must have commissioned the map simply as a guide to the neighbourhood and its landlords.

English local maps of the time of Elizabeth I are few in number. The large area covered, the division into manors, the use of overall conventional colouring,

and the amount of topographical detail make this a particularly notable addition to the collections in the Department of Manuscripts.

P. D. A. HARVEY

¹ R. A. Skelton, 'The Royal Map Collections', *B.M.Q.* xxvi (1962-3), pp. 1-6. I am very grateful to Mr. Skelton for reading the present article, and for a number of valuable suggestions.

² Sotheby sale-cat., 8-10 Mar. 1948, lot 468.

³ *Ibid.*

⁴ e.g. the maps and views by William Smith in Sloane MS. 2596; the map of proposed fortifications at Berwick, Cotton MS. Augustus I.ii. 14.

⁵ P. D. A. Harvey and H. Thorpe, *Printed Maps of Warwickshire* (1959), pp. 4, 8, 18, 30-31 and works cited there; G. B. Grundy, 'The old English mile and the Gallic leuga', *Geographical Journal*, xci (1938), pp. 251-9, argues that there was only one 'long' mile, of 7,260 ft. On the present map it is difficult to see how the definition of a *passus* as $7\frac{1}{2}\frac{2}{3}$ ft. can have been arrived at, and it may well be a copyist's mistake for $7\frac{2}{3}\frac{2}{3}$ ft., a figure which could be reached by counting 122 paces (i.e. double paces, an allowable usage) over $1\frac{1}{2}$ statute furlongs; in this case the local mile would be of 7,213 ft. (1.33 statute miles), and the map's scale by its own scale-bar 3.8 in. to the statute mile. In fact the map's actual scale varies erratically from one portion to another between 2 in. and $3\frac{1}{2}$ in. to the mile.

⁶ Plans and photographs of many of the buildings on the map appear in the Historical Monuments Commission's *Inventory of the Historical Monuments in Dorset*, vol. i (1951).

⁷ Unfortunately, in J. Ogilby's *Britannia* (1675) the only road-map showing Sherborne, pl. 26, is one of those that do not distinguish between fenced and open fields.

⁸ As shown on the first edition of the six-inch Ordnance Survey.

⁹ The two hands seem almost certainly to have been written by different people, not by the same person using two different styles. In the inscription 'Queenes Commen' in Buckshaw manor (in Holwell) 'Commen' is in the italic hand, while 'Queenes' has been added by a second writer imitating its style; that this was the writer of the secretary hand is strongly suggested by the forms of some letters and by the occurrence of the same unusual spelling in 'Queenes grounde' in Hermitage.

¹⁰ J. Hutchins, *History and Antiquities of the County of Dorset*, ed. W. Shipp and J. W. Hodson (1861-73), iv, p. 143.

¹¹ *Ibid.*, iv, p. 501.

¹² The manuscript maps attributed to Saxton are listed by G. R. Batho in *Geographical Journal*, cxxv (1959), pp. 73-74; the map of manors in Sittingbourne, Kent, dated 1590 (now Add. MS. 50189) is not autograph (see *B.M.Q.* xxiii (1960-1), pp. 65-67). It should be noted that spellings of place-names on the present map do not correspond to Saxton's printed maps of Dorset and Somerset, both dated 1575.

¹³ i.e. the medieval castle; the present Sherborne Castle was built in the seventeenth century on the site of the 'Lodge' marked on the map.

¹⁴ Hutchins, *op. cit.*, iv, pp. 274, 275; W. B. Wildman, *Short History of Sherborne*, 4th edn. (1930), pp. 168-70.

ILLUMINATION FROM THE SCHOOL OF NICCOLÒ DA BOLOGNA

IN 1943 Professor Francis Wormald presented to the Museum four leaves from a late-fourteenth-century Italian Book of Hours. The illumination on them, which includes a miniature of the Purification and another of Christ amongst the Doctors, belongs to the tradition of Niccolò di Giacomo,¹ the dominant figure in book-decoration at Bologna in the second half of the fourteenth century, whose influence was felt not only in Emilia, but also in the Romagna and the Veneto. With the help of the Friends of the National Libraries,

the Museum has now been so fortunate as to acquire eight more leaves from the same manuscript.² The texts on three of these have been partially erased, but all have some illumination, including a miniature on each. Knowledge of the work of art represented by the original Book of Hours and its place in the history of Italian painting is thus considerably increased. Moreover, the smallness of the Museum's holding of illuminated manuscripts of the provenance and period in question makes all the more valuable the new acquisitions. They have been numbered Add. MS. 52539, and the four leaves given in 1943, which were Add. MS. 45890, have also been incorporated in this registration, their former number being cancelled.³

Whereas in the Romanesque period Italy's part in the decoration and illustration of books was not comparable to that played by countries north of the Alps, in the Gothic period she had an independent and important role. First centre of Gothic illumination in Italy was Bologna. Rather than the traditional religious texts it is more frequently legal ones that the Bolognese illuminated manuscripts contain and the illuminated legal codex was Bologna's peculiar contribution to the history of the book. This phenomenon points at once to the prime cause of the city's pre-eminence in the field of illumination, namely the existence there of one of the three greatest of medieval universities, which was particularly flourishing in the thirteenth and fourteenth centuries, with its famous school of law. The possession of finely ornamented textbooks was a matter of pride and emulation to the scholars of Bologna, so much so that local craftsmen were not sufficient to produce these and already in the thirteenth century the Bolognese jurist Odofredo was complaining that scribes had become painters and told of a student who ruined himself buying manuscripts, which he 'fecit . . . babuinare de litteris aureis'.⁴ A well-known passage in Dante introduces us to Franco Bolognese, the pages painted by whom were said to smile.⁵ He is supposed to have worked around 1310, but no surviving work has been securely attributed to him. With Niccolò di Giacomo we reach a medieval illuminator, who is known not only from other than artistic sources, but also signed and on occasion dated his work.

Born about 1330, and belonging to the family of Nascimbeni, Niccolò's earliest known dated signature is 3 July 1353 on a miniature in the *Novella Ioannis Andreae*, MS. lat. 1456 in the Vatican Library.⁶ In 1369 he married Uliana di Paolo di Duzolo and from 1383 till his death, which probably took place in 1403, we find him occupying various administrative posts in Bologna and her dependencies. In 1388 he was a member of a commission to determine the prices at which books should be lent to students by the Bolognese *stazionarii*. The majority of the signed and dated illumination by him is from the 50's of the fourteenth century, but in 1374 was completed a Missal, Clm. 10072 in the Staatsbibliothek at Munich,⁷ which contains his signature, as do the three *Libri*

dei Creditori del Monte, in the Archivio di Stato at Bologna, which come from the years 1394 to 1395.⁸ The Lucan, *De Bello Pharsalico*, MS. 691 in the Biblioteca Trivulziana at Milan,⁹ which is dated 1373, has work definitely by Niccolò and his first appearance seems to be in a Book of Hours, dated 1348, in the library of Kremsmünster in Austria.¹⁰ We have ample material from which to judge his artistic development for nearly half a century and his career is an interesting commentary on the standing of an illuminator of his time and habitat. No longer hidden under the medieval artist's traditional cloak of anonymity, he was surely more than a journeyman and appears to have enjoyed the position of a leading and fully responsible member of the community in which he lived.

No mention of Niccolò di Giacomo is complete without reference to an illuminator, rather uningeniously dubbed the Pseudo-Niccolò,¹¹ who is thought to have been older than and to have influenced Niccolò himself. The styles of the two men are not easy to distinguish, but it seems that the elder, whose work is well exemplified in the Constitutions of Clement V, MS. A. 25 in the Chapter Library at Padua,¹² had the more traditional and less original manner. With his clear, bright colours and solidly modelled figures, he is clearly influenced by Giotto. This is particularly noticeable in his facial types, heavy and rounded with a tendency to broadness in the noses, the general result being rather solemn expressions. Traces of Byzantinism remain in the gold backgrounds and rocky landscapes. Characteristic of both the Pseudo-Niccolò and Niccolò is inversion of the rules of perspective. Niccolò's early work is close to that of the other illuminator, but he has a more lively approach to his art and a softer touch, which increases with the passage of time. His colouring tends to be vivid and flesh to have a smooth, china-like texture, especially in his later works. He seems to have been influenced by the Bolognese artist Vitale degli Equi, from whom he presumably acquired the likeness for simpering, pious expressions on faces, which dominate in the *Libri dei Creditori*. He has a fondness for narrowing eyes and protruding their corners, and for lengthening faces, particularly of middle-aged or elderly men, for the last of which he employs a distinctive type. Impossible foreshortenings and long, rather unformed hands, with claw-like fingers, are amongst his more remarkable traits. The foreshortenings and the type of elderly face also have their counterparts in Vitale's work. In his borders Niccolò develops a characteristic type of ornamentation, with large, twisted leaves and gold roundels on stalks—we might call them 'apples'. From the foliage grow faces and heads, particularly of long-beaked birds and open-mouthed monsters.

There is only one manuscript in the British Museum which contains illumination possibly by Niccolò. It is Add. MS. 27428, a copy of Simone da Cascia's *L'Ordine della Vita Cristiana*, together with the lives of various saints.¹³ The legends of Sts. Euphrosyne, Elizabeth, and Juliana are illustrated with miniatures and there are a number of historiated initials and border decorations in the

book. The manuscript has not, so far as I know, been previously connected in print with Niccolò and the present seems a good opportunity to devote some attention to it. In its main miniatures gold backgrounds are used and there is little attempt at perspective. Faces are well modelled, with Niccolò's familiar narrowing, and indeed emphasis of the eyes, resulting in concerned, worried expressions. The border decoration is restrained. There are evident reminiscences of the Pseudo-Niccolò, but in general the work is closer to Niccolò himself. Of his available products, the Decretals, MS. a XII 10 in the Library of St. Peter's Abbey at Salzburg,¹⁴ signed and dated 1354, is the one to which the manuscript of Cascia is nearest. I should like to suggest that it does show Niccolò's hand and should be dated 1355-60.

When seen in the *Libri dei Creditori* Niccolò's art has lost its vitality and is become stereotyped. It is in the continuation, by hands other than his of the tradition established by him that we find the best that Bologna could produce in illumination towards the end of the fourteenth century. Such illumination is to be found in the manuscript which has given rise to the present essay and also in a Book of Hours, Add. MS. 34247 in the Museum.¹⁵ This has probable connexions with the Augustinian house of San Salvatore at Bologna. Its ornamentation includes several miniatures, mainly of scenes from the life of the Virgin Mary and the Passion of Christ, and foliage borders. The Museum's newly acquired leaves have six major miniatures, within initials, of the Nativity of Christ, the Adoration of the Magi, a Funeral, the Betrayal, a man praying to Christ and someone making an offering at an altar. The pages on which these miniatures occur have three-quarter foliage borders. Growing from the foliage are the heads of long-beaked birds and gaping monsters and inhabiting it are busts and leaf faces, men fighting and hunting, music makers and an atlas figure. There are further two smaller miniatures of Christ blessing and a head of Christ within initials. A curious feature is that two of the miniatures have been cut out and put back, apparently in the right place, with pieces of paper pasted over the back. The ordinary illuminated initials in the manuscript are in gold, decorated with blue penwork in filigree patterns, which frequently proliferate into the margin. This sort of decoration of initials is standard in Niccolò's tradition and occurs in the San Salvatore Hours. Our illustration reproduces the page in Add. MS. 52539 bearing the miniature of a Funeral (f. 7; Pl. XXI).

Add. MSS. 34247 and 52539 are so close to each other that not only may they be seen as products of the same atelier but the same hand may be suspected in both of them. Noticeable is the exaggeration of certain features of Niccolò's style. The colouring of flesh can be described as livid and, especially in the San Salvatore Hours, expressions become highly emotional and pathetic. The narrowing of eyes and foreshortening of faces are taken so far as to produce heads of an 'oriental' type. The border decoration becomes more and more fantastic

and luxuriant. Despite all this the work has a charm and freshness which are more convincing and congenial than anything in Niccolò's own illumination. There is a vigour, and also a naïvety which contrast with Niccolò's more virtuoso approach. The San Salvatore Hours is probably the earlier of the two books. Its colouring is lighter and its figure work more restrained. The colours in Add. MS. 52539 are darker and richer and can be very effective, as with the shades of blue on garments, armour, and the night sky in the miniature of the Betrayal. That the two manuscripts drew from the common pattern-book of their atelier is demonstrated by the close iconographical resemblances between them, observable down to such small details as the atlas figures in both or the hanging sleeve of the dead man in the miniature of a funeral in Add. MS. 34247, which appears as a meaningless strip of colour in the corresponding miniature in Add. MS. 52539.

The period to which the Museum's new Italian miniatures belong—the period 'around 1400'—is that of the style known as 'International Gothic'. The well-known characteristics of this are aristocratic elegance, softness, and lavishness. Niccolò di Giacomo looks towards International Gothic, although never actually belonging to it. His world after all was not that of the great Courts of Milan or Florence where the style particularly flourished in Italy. In late-fourteenth-century illumination we find it perfectly exemplified in the Book of Hours of Gian Galeazzo Visconti, now in the library of Duke Visconti di Modrone at Milan, with miniatures by Giovannino de' Grassi,¹⁶ and its greatest exponents in Italian painting were to be Lorenzo Monaco and Gentile da Fabriano. The chief danger with International Gothic is that, unless its sentiment is kept in check by the demands of elegance and sophistication, this all too easily degenerates into sweetness and vacuity. What is particularly noteworthy about Add. MS. 52539 is that, even more than Add. MS. 34247, it avoids the pitfalls that beset 'der weiche Stil'. In its rich colouring and in the phantasies of its border decoration it follows the tradition of International Gothic, but in its robustness and vigour, in the very qualities that is for which we above contrasted it with Niccolò's own style, it runs counter to this tradition. It is none the worse for doing so. Niccolò's increasing weakness for softness of style makes his work ultimately unsatisfying. His follower, who was responsible for Add. MS. 52539, without working in a definitely courtly idiom, saved himself from this failing, from which his art counts as an interesting and all too rare reaction.

D. H. TURNER

¹ On Niccolò di Giacomo see P. d'Ancona, *La Miniature Italienne du X^e au XVI^e Siècle*, Paris and Brussels, 1925, pp. 31–33, pls. xxviii, xxix; M. Salmi, *Italian Miniatures*, 1957, pp. 21, 22, pl. ix; F. Malaguzzi-Valeri, 'I Codici

Miniati di Niccolò di Giacomo e della sua Scuola in Bologna', *Atti e Memorie della R. Deputazione di Storia Patria per le Province di Romagna*, Terza Serie, vol. xi, Bologna, 1894, pp. 120–58; *ibid.*, 'La Miniatura in Bologna dal XIII al

XVIII Secolo', *Archivio Storico Italiano*, Quinta Serie, Tomo xviii, Florence, 1896, pp. 260-4; A. Erbach di Fuerstenau, 'La Miniatura Bolognese nel Trecento', *L'Arte*, Anno XIV, Rome, 1911, pp. 1-12, 107-111; F. Filippini and G. Zucchini, *Miniatori e Pittori a Bologna*, Florence, 1947, pp. 175-81.

² The leaves formerly belonged to Arthur William Botham, of the Indian Civil Service (died 25 Aug. 1963), by whose niece, Mrs. E. Botham, they were sent to the sale-room as lots 132-9 at Messrs. Sotheby's on 7 Dec. 1964.

³ Add. MS. 45890 now forms ff. 3-6 of Add. MS. 52539.

⁴ See Malaguzzi-Valeri, 'La Miniatura', op. cit., pp. 244-6; J. Dupont and C. Gnudi, *Gothic Painting*, Geneva, 1954, p. 36.

⁵ *Divina Commedia*, Purgatorio, XI, 79-84.

⁶ F. Steffens, *Lateinische Paläographie*, Supplement, Trier, 1909, Taf. 41.

⁷ Erbach, op. cit., pp. 113, 114, fig. 6; L.

Dorez, *La Canzone delle Virtù e delle Scienze*, Bergamo, 1904, Tav. 1.

⁸ F. Carta, C. Cipolla, and C. Frati, *Atlante Paleographico-Artistico*, Monumenta Palaeographica Sacra, Turin, 1899, Tav. lix, lx.

⁹ Salmi, op. cit., pl. ix (in colour).

¹⁰ Erbach, op. cit., pp. 107, 108, fig. 1-3.

¹¹ Ibid., pp. 8-12; Salmi, op. cit., pp. 20, 21.

¹² Salmi, *ibid.*, pl. x (in colour).

¹³ E. A. Bond and E. M. Thompson, *Facsimiles of Manuscripts and Inscriptions*, The Palaeographical Society, 1st ser., pl. 247; *Reproductions from Illuminated Manuscripts*, ser. i, The British Museum, 1923, pl. XLII.

¹⁴ H. Tietze, *Die Illuminierten Handschriften in Salzburg*, Leipzig, 1905, no. 32, Taf. VI; Erbach, op. cit., pp. 109-111, fig. 5.

¹⁵ *Reproductions from Illuminated Manuscripts*, ser. ii, 1923, pls. XLIII, XLIV.

¹⁶ Dupont and Gnudi, op. cit., p. 188 (colour plate).

RECENT ACQUISITIONS OF GREEK COINS

THE selection from some of the Museum's more important recent acquisitions in the field of Greek coinage, which is illustrated on Pl. xxii, constitutes a fair cross-section from the inexhaustible variety of money minted between the sixth and second centuries B.C. in the Greek world from the western Mediterranean to the borders of India.

First, the western group. The art of the Sicilian coins, as is well known, reached its highest peak during the last decades of the fifth century, and it is to this time that a silver drachm of Catana (no. 1) belongs: on the obverse is a splendid shaggy silenus, a type which at the Catana mint may preserve an association in mythology of silenus as the slave of Polyphemos on Mt. Aetna, if not between silenus and the wine-god Dionysos who was much celebrated in this wine-growing region. On the reverse is a charging bull, with the name of the city. This drachm is of the greatest rarity, only one other specimen being known, beside being of splendid quality. The next piece (no. 6) is a silver tetradrachm of the Punic town of Panormos (Palermo) dating to the early fourth century: here it is the style of the Syracusan coinage which is followed, with a galloping four-horse chariot on the obverse, and a female head surrounded by dolphins on the reverse. No doubt in this case a Greek engraver was employed by the Punic town. Note the lively picture of a flapping swan engraved below the chariot on the obverse: this has prompted some to assign the coin, wrongly, to Camarina.¹

At some time during the early fourth century, it seems, the Etruscans began to mint coins, curiously primitive in appearance for this date, and with a blank reverse. Much remains comparatively mysterious about the Etruscans and their culture, and the coins are no exception, beginning at so unexpectedly late date. The present specimen (no. 5) is a noteworthy addition to the Museum's fine series, being a very rare example² of the gold 50-litra unit (weight 2.73 gm.) with the type of the Gorgon head which is repeated on many silver pieces of the town of Populonia, which must also have minted this gold. Pure gold was hardly ever used for the Etruscan coins, though the alloy is in the present case comparatively good (about 85 per cent.). In southern Italy, however, pure gold pieces were issued by the great commercial city of Taras (Taranto) in several periods of emergency during the fourth and third centuries. The pretty little piece (no. 2) with the head of Athena and a flapping owl was issued at the time when Pyrrhus' headquarters were at Taras (281 B.C.). The coin is of the value of one-eighth of an Attic gold stater (weight 1.06 gm.), and is one of the very few known types of Tarantine gold which was hitherto missing from the Museum's collection.

Turning to Greece and Asia Minor, the earliest specimen here illustrated is a primitive didrachm of Athens (no. 7): the date is of the middle or early sixth century, and the type is a triskelis or three-legs symbol, while the reverse is an irregularly divided punch-mark. The triskelis has been thought to be a personal or family badge, though the suggestion that it stood for the family of the Alcmaeonidae has been disproved:³ probably in origin a solar symbol, the triskelis is also to be encountered in antiquity as the emblem of Sicily and in modern times of the Isle of Man. The acquisition of this rare Athenian coin virtually completes the Museum's set of the so-called 'heraldic' coins which preceded the more familiar Athena and owl tetradrachms.⁴ More immediately attractive is the vigorous group of a lion attacking a bull, which we see on a tetradrachm of Akanthos in Macedonia (no. 8): the type is also known on a sculptured relief from the vicinity and may well have been the town's official emblem. The reverse of the coin, which dates to about 400 B.C., is plain and bears merely the town's name: this specimen, with the letter A below on the obverse, is, however, a new and unpublished variety. No. 9 takes us to the Asiatic side of the Propontis, where the important commercial town of Kyzikos began, in the fourth century, to mint a fine series of silver coins in addition to the better known electrum staters: one type of the silver, new to the Museum's collection, portrays the head of Demeter Soteira on the obverse while the reverse shows Apollo naked to the waist seated on the sacred omphalos and playing the lyre, and the town's emblem of a tunny-fish is unobtrusively placed below.

Nos. 4, 10, 11 are coins of Lycia. This region of south-west Asia Minor, non-Greek in language and origin, was, as the monuments prove, deeply Hellenized

in culture by classical times. A number of coins discovered in recent years reinforce our impressions of Lycia, and three fresh specimens may now be added to those previously described in the *Quarterly*.⁵ Two of the newly acquired coins bear the name of Pāriklā, a local dynast of the early fourth century: the name is further suggestive of Hellenization, recalling the Greek Perikles. No. 10, a silver stater probably minted at Antiphellos, shows an impressive head of a bearded man seen in almost full face: ideal, heroic, even godlike, it is reasonable to think that this is indeed a portrait of Pāriklā, just as the profile head on one of the 1960 coins must be that of Mithrapata. The reverse shows a naked warrior brandishing spear and shield, and this may be intended as a further portrayal of the ruler, whose name in Lycian characters is written around the edge. This specimen is one of the finest to emerge from recent finds. The name of Pāriklā is also written by a facing head of Athena on the reverse of a smaller coin (no. 4): but another name, Vādāviā, probably a predecessor and joint ruler with Pāriklā,⁶ appears on the obverse, whose type is the same lion and bull group already seen on the Akanthos coin (above no. 8)—it is a widespread motif in ancient art, notably on the coins, and may have its origin in astrological symbolism. Our third coin of Lycia (no. 11) is the most important: it is a silver stater minted for a dynast called Vākhssārā and is to be dated c 400 B.C., just before the specimens so far described. A splendid lion's head and forepaw forms the obverse, while the ruler's name is seen on the reverse accompanying a fine three-quarter view head of Athena: this type recalls not so much the head on no. 4 but that on a coin of Zagabaha published in 1960,⁷ and like the latter is modelled on one of the classic masterpieces of the coinage of Syracuse, the Athena made by Eukleidas about 410 B.C.⁸ The Lycians could not have shown themselves more receptive to the achievements of Greek culture. The new coin, showing Athena with a helmet whose waving crests and wing-like cheek-pieces give considerable animation to the design—albeit some of the detail has suffered from wear—forms a most valuable addition to the Museum's collection of Lycian coins.⁹ Some intriguing questions remain and cannot be fully discussed here: for instance, at what mint was this coin struck?—one might think of Antiphellos again, the important sea-coast mint which evidently produced the most impressive of the coins of Pāriklā and others, and whose coins are distinct from those of the inland centre Xanthos. A still more difficult question is, whether the Vākhssārā for whom this coin was issued is the same as the Vākhssārā whose name has been recognized on several other types of Lycian coins: for some of these other types, at least, seem to be appreciably earlier in date.¹⁰ That there might be two or more distinct rulers of the same name is a possibility that can never be safely overlooked in attempting to reconstruct, however tentatively, the lost history of a region like Lycia.

Another remarkable coin of Asia Minor is the unique gold piece of Teos, in

Ionia (no. 3). On the obverse is the regular badge of the town, a griffin, while the reverse shows a lyre, with the name of the town and of the responsible moneyer, Polythrous. By weight (2.85 gm.) this piece is one-third of an Attic gold stater. The problems raised by this new and unpublished specimen, and its place in the coin series of Teos, cannot be fully dealt with here: the coinage of the town is in any case intermittent and close dating may not be ascertainable at all easily. Apart from a rather spasmodic coinage of her own types, Teos also functioned in the later fourth century as a mint of Alexander drachms and in the late-third century revived, in common with many other Asia Minor cities, the mintage of Alexander tetradrachms. It seems very improbable that Teos would have had occasion for the issue of gold coin at any later period, and it looks as if the occasion may have to be found somewhere in the third century. The gold piece is to be associated with silver and bronze issues whose dating has never been accurately determined. At all events, this gold piece adds a remarkable item to our knowledge of city coinages in the Hellenistic period. It is interesting to recall that a number of other gold issues exist for Asia Minor cities, and these were formerly thought to have originated at the time of Mithradates VI's activity there in the early first century: but it is possible that some of them were in fact earlier, and it seems quite clear from the gold of Teos that there must have been other and earlier occasions for gold issues.

Finally we have some examples of royal coinages of the Hellenistic period. No. 12 is a silver tetradrachm of the type of Alexander the Great—the head of Herakles wearing the lionscap head-dress and on the reverse Zeus enthroned. There is the name of Alexander—but we have to recall that his coinage was continued unaltered for a generation by his successors after his death in 323 B.C. in fact this coin was minted at Sardes just after 300 B.C. when Lysimachos, for a time one of the most powerful of the successors, had gained control of western Asia Minor. The small forepart of a lion, here seen to the left of Zeus on the reverse, was the personal signet of Lysimachos, and further the actual die used for the obverse of this tetradrachm is the same that was used for striking the next issue, of exactly similar type, but with the name of Lysimachos substituted for that of Alexander. Lysimachos, however, never used his own portrait: the first of Alexander's successors to do so, in Europe at least, was Demetrios Poliorketes (305–283 B.C.) whose fluctuating control of the sea and of some parts of the erstwhile empire of Alexander included a reign in Macedonia itself only from 294 to 288 B.C. On his tetradrachm (no. 13) minted at Pella, the portrait well conveys his proud and ambitious nature, while on the reverse he takes for his emblem a figure of the sea-god Poseidon.

No. 14 is a caricature of the types of Alexander's coins, and originated in the near east. The style is crude and barbaric, and the type of the reverse is somewhat changed, the eagle in Zeus' hand being replaced by a hippocamp, while

behind the throne is an inscription in Aramaic. All that can be said for certain about this extraordinary coin is that the inscription has been transliterated as 'Aban bar Tanshin'¹¹—referring to some quite unknown ruler: some slight indication of the probable area of origin is perhaps afforded by the fact that this coin is closely related to some rather similar pieces inscribed with the name of a ruler Harethat in Himyaritic-Arabian script (probably not Aretas I of Nabataea, as has been suggested). Examples of both types, with the Aramaic and the Himyaritic script, were found together in the excavations at Susa in southern Iran:¹² this does not necessarily imply of course that the coins are of that region, and indeed they could well have reached the great metropolis of Susa by the caravan routes. The approximate date of these enigmatic coins, apparently originating somewhere on the fringes of Arabia, is indicated by the fact that in the same find from Susa were Seleucid coins, the latest of which was of 144 B.C.

The last specimen here illustrated (no. 15) is from still further east. It is an Indo-Greek coin, the sole surviving example of a bilingual tetradrachm of Theophilos, who must have reigned in the Gandhara region during the second century B.C.¹³ He is one of the more obscure of the Indo-Greek kings, known to us solely from the half-dozen or so coins of his which survive. His name and titles in Greek (Of King Theophilos, the Just) are placed around his portrait on the obverse, and on the reverse is a standing figure of Herakles with his club and lion-skin, together with the king's name and titles translated into Prakrit and written in the Kharoshthi script. The whole series of Indo-Greek coins of which this specimen is an outstanding example, supplies the prime evidence for the existence of the Greek kingdom to the east of the Hindu Kush in the later Hellenistic period, virtually unrecorded by historical sources. These coins also attest the vigorous survival of Greek culture and art in this outpost of Hellenism cut off by immense distances from the rest of the Greek world. G. K. JENKINS

¹ Our specimen is linked by the use of common dies to the Panormos coins which have another symbol, the *ketos*, in the exergue of the obverse, the *ketos* being sometimes accompanied by the Punic inscription *ziz*: this inscription designates the coinage of Panormos, though it has never been decided whether it is the Punic name of the town.

² The only other specimen, from the same die, was formerly in the Jameson collection (no. 1827).

³ See recently, R. J. Hopper in *Classical Quarterly*, 1960, p. 242.

⁴ e.g. *B.M. Guide to the Principal Coins of the Greeks*, pl. 4, 31-32.

⁵ *B.M.Q.* xxii (1960), pl. xxiii, 6, 7, 8.

⁶ On this, see note to no. 1192 in *Sylloge*, Berry coll. (American Numismatic Society).

⁷ *B.M.Q.* xxii (1960), pl. xxiii, 8.

⁸ e.g. *B.M. Guide to the Principal Coins of the Greeks*, pl. 17, 69.

⁹ The only other specimen so far known was in the Hess-Leu auction at Lucerne, 1962, no. 312. The Museum's specimen was the gift of Dr. E. S. G. Robinson, former Keeper of Coins and Medals.

¹⁰ e.g. *B.M.C. Lycia*, pl. vi, 16, vii, 1-2; also *Numismatic Chronicle*, 1959, pl. vi, 14 and the remarks ad loc., pp. 32-33.

¹¹ See *Melanges Franz Cumont*, 1936, 150.

¹² *Revue Numismatique*, 1935, pl. v, 1-4. Cf. also H. Bloesch, *Antike Kleinkunst in Winterthur*, 1964, no. 389, and *B.M.C. Arabia, &c.*, pl. 1, 5.

¹³ A full publication is expected from A. D. H. Bivar in the *Numismatic Chronicle*.

A GROUP OF FALSE ROMAN LAMPS¹

SOMEWHERE in south Italy, probably in the Naples area, is a workshop which, over the last hundred years, has produced a vast quantity of fired clay objects—moulded vases and lamps—for sale in the tourist trade as souvenirs.² In a few cases these souvenirs are copied fairly accurately from ancient objects, but the majority are merely in the antique style, free-hand examples of the designer's idea of what a Roman artifact should look like. Among the latter is a group of lamps based on a shape which was introduced about the middle of the first century A.D. They can be recognized at once by the heavy relief ovules which decorate the whole of the wide shoulders of the lamps. This feature never occurs in ancient lamps. *Impressed* ovules are certainly found, and are much smaller than those on the souvenir group, decorating only the inner part of the shoulder near the discus edge.

The discus designs of the group are varied, and include a series of portrait heads of Roman Emperors, in appearance very like coin portraits, and probably based upon them. In some cases a Roman numeral is moulded on top of the nozzle. These numbers correspond with the sequence of the Twelve Caesars of Suetonius, running from I (Julius Caesar) to XII (Domitian). Brief mention of this group has been made in the *Museums Journal*,³ and some examples have been discussed by Buchholz in an article on Caesar-portraits on lamps.⁴ The recent addition of four lamps of this Type with portraits of Emperors to those already in the collection, together with three with other scenes has prompted the present note.

The lamps are produced in the same way as ancient lamps except for the method of applying the superficial colouring matter. The clay, which fires normally to a yellowish or a creamy buff colour, containing a moderate proportion of mica, is pressed into two-piece plaster moulds, the two halves of which are brought together to form the lamp. When dry the lamps are fired, no attempt being made to obtain a fired-on surface colour as in ancient lamps. The processes involved in producing the ancient 'glaze', a sintered slip, is a comparatively recent rediscovery, certainly one which was not known when these modern lamps were first made. The biscuited lamps are painted with water-colour paints, usually a brownish colour, but reds and purples are also used. The area around the wick-hole is often painted black, an attempt to reproduce the burnt patches found on many genuine lamps. In many cases an artificial incrustation is applied.

Another way in which the modern makers followed some of their ancient predecessors, and certainly unconsciously so, was in the sequence of events productive of successive generations of lamps in the same Series.⁵ This was the practice of taking a new mould, when the first had worn out, from a lamp

produced in the first mould. The products of the second mould have some loss in definition, which can be considerable, and are also measurably smaller due to shrinkage of the clay. Repeating this process with a product of the second mould will produce a third generation, even smaller than the second.

Two inscriptions, purporting to be ancient manufacturers' names, are found on lamps of this group. Both are found within the base, where Roman lamp-makers normally placed their signatures. One is in sunk letters and reads *SLMRMEVO*, which is nonsense, and the other is in relief letters, reading *SVCCESI*, an Italian maker of the first century A.D.,⁶ but having over it an anchor (Pl. xxiii).

The inscriptions surrounding the portrait heads are, in some cases illiterate, combining Latin with Italian. Others have the authority of coin inscriptions, from which they were probably taken, together with the portraits. Inscriptions on the discs of ancient lamps are known but are comparatively rare, and, like the lamps under discussion, usually name the person depicted.⁷ However, no ancient lamps bearing the name of an Emperor is known to the writer. The portraits on the modern lamps are, for the most part, fairly accurate representations of the Emperor named.

The Museum does not possess a full series of the twelve lamps comprising this group; indeed, in some cases, their existence is only inferred by the presence of the known and published examples:

- I. Julius Caesar. Not represented in the Museum. There is one in Mississippi University (Ex-D. M. Robinson Collection): Like all the known 'Emperor' lamps the head is in profile to the right. It is wreathed, and behind the head is a *Lituus*.⁸ An inscription before the face reads *IV IVLIVS CAESA*. On the nozzle is the Roman numeral *I*. The 'signature' under the base is *SLMRMEVO*. The lamp was originally in the collection of A. B. Cook of Cambridge,⁹ and has been published as a forgery.¹⁰
- II. Augustus. No examples known to the writer.
- III. Tiberius. No examples known to the writer.
- IV. Caligula. Recently acquired by the Museum.¹¹ Wreathed head to right (not very like the coin portraits). Surrounding the head—in relief letters, as in all the named portraits—is the inscription *DIVI AVG CAIO CAESAR*. On the nozzle: *IV*. Within the base *SLMRMEVO*, impressed. Micaceous, buff clay, painted dark brown. Black paint on nozzle to simulate burning. There is a certain amount of applied incrustation. L. 10.3 cm, W. 7.2 cm.
- V. Claudius. No examples known to the writer.
- VI. Nero. Ex-Robins Collection.¹² Head of Nero to right, wreathed; the portrait fairly good.¹³ Surrounding the head: *IMP NERO CAES AVG*. On the nozzle: *VI*. Within the base: *SLMRMEVO*. Micaceous buff coloured clay, with a dark brown paint, mostly on the upper side of the lamp. Black paint at wick-hole. L. 9.5 cm, W. 6.5 cm. Details very blurred. This, and its small size, shows the lamp to be a second or even a third generation product.

- VII. Galba. Recently acquired by the Museum.¹⁴ Bust of Galba to right, wreathed. Portrait very near coin portraits.¹⁵ Drapery fastened with a brooch at the shoulder. Surrounding head: IMP.CAES.SER.GALBA. On the nozzle: VII. SLMRMEVO impressed within the base. Buff clay. Dark brown paint all over; black paint on nozzle. Air hole (not pierced right through) at discus edge. Made in a plaster mould. L. 10.5 cm, W. 7.4 cm.
- VIII. Otho. No examples known to the writer.
- IX. Vitellius. Acquired in 1920.¹⁶ Bust of Vitellius, wreathed, to right. Rather more handsome than most coin portraits, but not too bad a likeness.¹⁷ Drapery fastened with a brooch at the shoulder. Surrounding head: IMPERATOR A. VITELLIUS. On the nozzle: IX. Within the base, in relief, is an anchor and the name SVCCESI. Buff coloured micaceous clay. Reddish-brown paint all over, nozzle painted black. There are a few specks of applied incrustation. At the edge of the discus, but not completely pierced, is an air-hole. Made in a plaster mould. L. 10.7 cm., W. 7.5 cm.
- Another similar lamp with the head of Vitellius was in a private collection in Rumania.¹⁸
- X. Vespasian. No examples known to the writer.
- XI. Titus. Recently acquired by the Museum.¹⁹ Head of the Emperor to right, wreathed. Quite a good portrait, a bit prettified, perhaps.²⁰ Surrounding head: IMP.TITVS. VESPASIANO AVG. On nozzle: XI. Within the base, impressed, is the name SLMRMEVO. Buff clay, purple paint. Nozzle painted black. There is a large amount of applied incrustation. Air-hole at discus edge (not pierced right through). Made in a plaster mould. L. 10.3 cm., W. 7.2 cm.
- A lamp with a portrait of Titus, and of the same Group, but different in detail, is in a private collection in Poland.²¹
- XII. Domitian. Two lamps with portrait heads of this Emperor are in the departmental collections. In both cases, the portrait is very like some coin portraits.²² The first²³ shows the head to right, wreathed. Drapery is indicated over the front of the neck. Surrounding the head: IMP.CAES DOMITIANVS.AVG. On the nozzle: XII. Within the base, in relief, is an anchor and the name SVCCESI. Unpainted buff clay. Made in a plaster mould. L. 10.3 cm., W. 7.3 cm.
- A similar lamp is in a German private collection²⁴ and there is one in the Royal Albert Memorial Museum at Exeter.²⁵
- The other B.M. lamp²⁶ bearing this Emperor's portrait is rather smaller than the first one, and lacks an inscription around the head or a number on the nozzle, but is otherwise very close to it. It is signed SLMRMEVO underneath. The fabric is buff-coloured, and micaceous, and is unpainted except for black colouring matter on the nozzle. It was made in a plaster mould and is 9.6 cm. long and 6.65 cm wide. It may well be a later generation lamp in the same Series as 1954 2-9 1, but with the inscription eradicated in the mould.

Examples of the same Group and Type, but bearing scenes other than portrait heads of Roman Emperors are also in the collections:

1. Draped bust of Aphrodite or Apollo to front, the head, in very high relief, inclined to its left.²⁷ The hair is wavy, knotted at the brow, and falls in tresses onto the shoulders. The eyes are closed. Within the base is the name *SLMRMEVO*. Deep buff-coloured micaceous clay, with a worn reddish-brown paint all over; traces of black paint on nozzle. Some artificial incrustation. Made in a plaster mould. L. 10.3 cm., W. 7.2 cm.

A smaller, and very worn example is in the National Museum at Warsaw.²⁸

2. Erotic scene—man and woman seated on a draped couch or bed.²⁹ Under the bed is a two-handled drinking cup. Faint traces of an inscription within the base, probably *SLMRMEVO*. Deep buff-coloured clay, with a reddish-brown paint all over. Black paint on nozzle, and in streaks on the body. Traces of applied artificial incrustation. Air-hole at edge of discus. Made in a plaster mould. L. 10.3 cm., W. 7.2 cm. There is in the Department a cast from an antique gem showing this scene. I do not know where this gem is to be found, but the forger doubtless derived this discus scene from a similar gem or gem-cast.

A lamp of this Group, with a different erotic scene, is in the Victoria and Albert Museum.³⁰

3. On the discus, two gladiators.³¹ Both wear loin cloths, crested helmets and greaves, and perhaps cuirasses. The left-hand one holds a sword in his right hand, and protects himself with a rectangular shield; the right-hand gladiator is armed only with a sword. Within the base, rather obscure: *SLMRMEVO*. Buff clay. Traces of a reddish-brown and a black paint, and also an applied incrustation. Made in a plaster mould. L. 10.3 cm., W. 7.25 cm.
4. This lamp is in the same or parallel Series as no. 3 above, but is of a later generation.³² No inscription is visible underneath. Whitish clay, unpainted. Air-hole at discus edge. Made in a plaster mould. L. 9.5 cm., W. 6.4 cm.
5. On the discus, Aphrodite crouching, and drying her hair.³³ Within the base, the name *SLMRMEVO*. Deep buff-coloured micaceous clay, unpainted. Made in a plaster mould. Inadequately pierced nozzle, owing to the undue thickness of clay at that point. The small size, and worn details point to the lamp being a second or third generation piece. L. 9.7 cm., W. 6.7 cm.

A lamp in the same Series was in the F. W. Robins Collection.³⁴

The writer would be very pleased to hear from anyone having details of the workshop which produced these lamps, such as the name and address of the firm and its *floruit*. It must have been active before 1911, when the museum acquired its first example, but need not have produced anything since that date.

D. M. BAILEY

²⁷ I would like to thank Professor P. E. Corbett, who first brought these lamps to my attention.

²⁸ A good selection of the products of this workshop can be seen on pl. 296 of V. Spinazzola, *Le Arti Decorative in Pompei e nel Museo Nazionale di Napoli*, Milan (1928), where they are regarded as ancient.

²⁹ *Museums Journal*, May 1960, p. 41.

³⁰ *J.d.I.* lxxvi (1961), pp. 173 ff.

³¹ See R. V. Nicholls, 'Type, Group and

Series' in *B.S.A.* xlvii (1952), pp. 217 ff., where Type denotes objects of the same *shape*, Group, objects from the same *workshop*, Series, objects with the same *archetype*. When these terms are used in the present article with their initial letters in upper case these are the meanings intended.

³² e.g. *B.M.C. Lamps* 1023. The inscription on this lamp, unlike the false examples, is in sunk letters; however, it has a similar ?leaf immediately following the name.

⁷ e.g. Diogenes, *B.M.C. Lamps* 1383; Tityrus, *B.M.C. Lamps* 661; the rival gladiators on *B.M.C. Lamps* 787.

⁸ Compare *B.M.C. Post-Classical Gems* 1036.

⁹ *A.J.A.* liv (1950), p. 263, where its antiquity was not doubted.

¹⁰ *J.d.I.* lxxvi (1961), p. 174.

¹¹ 1964, 10-15, 1. Given by D. M. Bailey. Illustrated in *Museums Journal*, May 1960, p. 44.

¹² 1963, 7-15, 75. Bequeathed by F. W. Robins: one of many false lamps selected from his collection to augment the Department's forgeries collection.

¹³ Compare e.g. *B.M.C. Emp.* i, pl. 42, 8.

¹⁴ 1964, 7-10, 1. Given by Mrs. Florence Deitz.

¹⁵ Compare e.g. *B.M.C. Emp.* i, pl. 55, 17.

¹⁶ 1920, 8-13 1. Given by L. A. Lawrence. Said to have come from Egypt. Illustrated in *Museums Journal*, May 1960, p. 44, fig. 5.

¹⁷ Compare e.g. *B.M.C. Emp.* i, pl. 63, 5.

¹⁸ *Bucurestii*, 1936, p. 60, no. 50.

¹⁹ 1964, 4-16, 1. Given by Mr. K. D. Austen, through the good offices of Dr. J. C. P. Kent.

²⁰ Compare e.g. *B.M.C. Emp.* ii, pl. 49, 6.

²¹ *J.d.I.* lxxvi (1961), pp. 178-9, figs. 3 a-d. This is also illustrated in *Archaeology* 13 (1960), p. 180. It has the inscription T.VESPASIANVS IMPERATOR surrounding the head, and III (a mistake for XI) on the nozzle. Underneath in relief is a small representation of the Capitoline Wolf, identical to one which appears on some false askoid jugs

with relief figures (like those illustrated in V. Spinazzola, op. cit., pl. 296).

²² Compare e.g. *B.M.C. Emp.* ii, pl. 63, 8.

²³ 1954 2-9, 1. Purchased. Illustrated in *Museums Journal*, May 1960, p. 44, fig. 5.

²⁴ *J.d.I.* lxxvi (1961), pp. 182-3, figs. 5 a-c. This example is signed SLMRMEVO, and not SVCCESVI.

²⁵ No. 5/1946.43, ex-Montague Collection. I am grateful to Dr. R. Churchill Blackie for information on this lamp.

²⁶ 1951, 1-29, 14. Given by Miss J. Gladstone. It is illustrated in *Museums Journal*, May 1960, p. 44, fig. 5, and in *J.d.I.* lxxvi (1961), pp. 180-1, figs. 4 a-c.

²⁷ 1963, 7-15, 74. Bequeathed by F. W. Robins.

²⁸ M. L. Bernard, *Lampki Starożytnie*, Warsaw (1955), pl. lxxxix, no. 312.

²⁹ 1911, 10-17, 2. Given by Mr. S. B. Burton.

³⁰ No. C74-1955.

³¹ 1963, 7-15, 72. Bequeathed by F. W. Robins.

³² 1963, 7-15, 73. Bequeathed by F. W. Robins.

³³ 1954, 10-21, 1. Given as a forgery by Mr. P. Clayton.

³⁴ F. W. Robins, *The Story of the Lamp*, Oxford (1939), pl. xii. 10. This lamp was not selected by the Museum for its collection.

THE LINDISFARNE GOSPELS IN THE MIDDLE AGES AND LATER

PROFESSOR JULIAN BROWN has dealt in full with the history of the Lindisfarne Gospels¹ and there can scarcely be anything left to say. A small additional point should, however, be recorded. We know that the codex remained with the monks of Lindisfarne until the Community settled in 995, after its wanderings round the north of England, at Durham. The codex was there between 1104 and 1109, twenty years after the Norman reconstitution of the monastery, when Simeon wrote his *Historia Dunelmensis Ecclesiae*. After that it cannot be identified until it comes into the possession (at the end of the sixteenth or the beginning of the seventeenth century) of Robert Bowyer, whose signature is to be read in ultra-violet light on the upper margin of fol. 2^v.

The probability is that the codex remained throughout the Middle Ages and until the Dissolution at Durham, or possibly, as Niel Ker believes,² at the Durham cell, Lindisfarne priory, which was established at the old home of the Community (and of the Gospels) on Holy Island in about 1082;³ for the Gospels was so closely associated with St. Cuthbert's relics and (by reason of its gloss) with the Community's history, and was in itself so exceptional a book, that it seems highly unlikely that it would have been given away or otherwise alienated.

None of the several possible references to it in the Durham medieval inventories, though some are plausible, is specific enough to be relied upon. The account in the *Rites of Durham* of the Dissolution at Durham (it does not include Lindisfarne priory) and of the visit of the King's commissioners, Leigh, Henley and Blythman, makes no mention of the Gospels or, for that matter, of any other book. Professor Brown concluded:⁴

If the commissioners did find it (the Lindisfarne Gospels) in the church, there can be little doubt that its original gold and jewelled covers will have been removed by the 'skilful lapidaries' who accompanied them, and sent up to London for the King's use. Whether, if this was so, the Gospels itself was sent south at the same time or whether it was discarded and only later found its way into the hands of an appreciative collector, is at present unknown, for the earliest indication of its presence in learned circles in the South dates from the years immediately before 1567.

This earliest indication was the use of its gloss by Laurence Nowell, Dean of Lichfield, in his *Vocabularium Saxonicum*, the first Anglo-Saxon dictionary, completed by, and probably only shortly before, 1567. Though holding the Deanery of Lichfield, Nowell was, from about 1563, tutor to the 17th Earl of Oxford, and a member of the household (in London) of Sir William Cecil. Robin Flower maintained⁵ that most of his antiquarian work was done at this time, and he is known to have had access at this time to manuscripts in the possession of William Bowyer, the father of the Robert Bowyer referred to above.

The point to be made here is that the King's commissioners dispatched the relics they impounded, from Houses in every part of England, not merely 'to London', but to the Jewel House in the Tower. In the case of Lincoln, for example, the Dean was enjoined by letter from Westminster under the privy seal 'to see the reliques, juellys, and plate, salvely and suerly to be conveyed to our Towre of London into our Juell house ther, chargying the Master of our Juellys with the same.'⁶ The relics associated with the Shrine of the Head, delivered to the Master of the Jewel House on 27 November 1540, included at least four manuscripts, including a Life of St. Hugh and a book of Sermons.⁷ The arrival there of the proceeds from Durham, grossed up with those from some thirty other Houses in the north of England, but specifying relics from St. Cuthbert's shrine, is recorded in the account roll of Sir John Williams, Master and Treasurer of the Jewels.⁸ Since the Robert Bowyer, whose signature appears

on fol. 2^v of the Gospels, and from whom Sir Robert Cotton obtained it, was Keeper of the Records at the Tower, and since his father William Bowyer, who had died or retired by 1576 and was a known collector of manuscripts, was Keeper of the Records at the Tower before him, no doubt with some responsibility, once their gems and precious metals had been stripped off, for the disposal of the manuscripts which we know were included in the monastic loot, it seems highly probable that the Lindisfarne Gospels went to the Tower with the rest of the spoil from Durham. Presumably, the codex having been known and cherished for what it was, thanks to Aldred's colophon, the Gospels still bore at this time Billfrith the Anchorite's eighth-century covers, set with gold, silver-gilt, and jewels, and under them, Bishop Aethelwald's blind-tooled leather binding, very probably executed at the end of the seventh-century.⁹

The Lindisfarne Gospels was probably regarded primarily as a relic at Durham, and associated with St. Cuthbert's shrine. It certainly had something of the character of a relic, perhaps from the time when Billfrith encapsulated its leather covers in a precious outer casing: for it travelled the north of England in the ninth century, during the Community's wanderings, inside the saint's coffin, along with the bones of its creator, Bishop Eadfrith, those of the original binder, Bishop Aethelwald, and of St. Aidan, the bringer of Christianity to the English of the north and the founder of the Lindisfarne Monastery, and (of especial sanctity) St. Oswald's head.¹⁰ This treatment of the Gospels as a relic may explain why it is not referred to (at any rate, recognizably) in the Durham medieval library lists. It would have come under the Sacristan, rather than the Librarian.

R. L. S. BRUCE-MITFORD

¹ *Codex Lindisfarnensis*, ii, 1960, Bk. One, Pt. I, ch. ii.

² N. R. Ker, *Medieval Libraries of Great Britain*, 2nd ed., 1964, p. 119, citing the Lindisfarne inventory of 1367.

³ The ruins of this Norman re-foundation on Lindisfarne, now in the guardianship of the Ministry of Public Building and Works, are shown as they appeared in 1796-7 in a water-colour by Thomas Girtin in the frontispiece of the Commentary Volume of the Urs-Graf publication.

⁴ *Ibid.*, p. 25, col. 1.

⁵ 'Laurence Nowell and the Discovery of England in Tudor Times', *Proc. Brit. Acad.* xxi (1935), pp. 53-55.

⁶ *Chapter Acts*, 1537-47, Lincoln Record Society, ed. R. E. G. Cole, 1917, pp. 35-36.

⁷ Revd. Christopher Wordsworth, *Inventories of Plate, Vestments, etc., belonging to the*

Cathedral Church of the Blessed Mary of Lincoln, 1892. (Communicated to the Society of Antiquaries.)

⁸ *Account of the Monastic Treasures confiscated at the Dissolution of the various Houses in England*, privately printed for the Abbotsford Club, Edinburgh, 1836 (at the expense of W. B. D. D. Turnbull), p. 32. The Roll lists and values 'divers and soundry juelles and plate which came by occasions of the defacing and taking downe of shrynes and other wayne and fayed things called Reliques and other superfluous plate found in soundry Monasteries, Pryories, Cathedrall Churches and Colleges at his maiesties visitation then hadd and made for the avoydinge thabuse of Idolatrye'.

⁹ *Codex Lindisfarnensis*, ii, 1960, 84-88.

¹⁰ Simeon of Durham, *Historia Dunelmensis Ecclesiae*, ii, ch. vi (Rolls Series, i), pp. 56-58.

THE HON. MRS. BASIL IONIDES' BEQUEST OF CHINESE EXPORT PORCELAIN

THE dispersal of the Ionides collection in four sales at Sotheby's, the last of which took place in October 1964, was a melancholy occasion for those who are interested in the study of Ch'ing porcelain. For not only did the collection contain the largest and finest group of K'ang Hsi *famille verte*, in particular biscuit, remaining in private hands in this country (and incidentally such rare objects as the pair of unique Arita eagles, which had once belonged to the Kaiser), but it also included a group of Chinese export wares made in European form or decorated to European taste, brought together by the late Basil Ionides, which must have been in its own line unrivalled.

Although much of this part of the collection was damaged and broken it contained many pieces of great rarity and of documentary importance. Ionides had bequeathed his collection to the Victoria and Albert Museum; and some ninety pieces were added to their collections from this source on the death of his wife, the Hon. Mrs. Basil Ionides. This was in addition to a previous gift from his collection, made I think at the time of his death. It is sad, in the writer's opinion that it was found impossible not to accept this collection as a whole, and to place it intact on exhibition in one of the country houses belonging to the National Trust, such as Osterley, where it would have been in reach of students of these wares. For it is highly unlikely that such a collection will ever be brought together again.

Fortunately, through the wishes of the late Mrs. Ionides, who had not in fact the disposition of this part of the collection (for it had already been disposed of through her husband's will), and through the generosity of the Victoria and Albert Museum, who could have withheld this gift, twenty-five pieces from this collection have found their way to the British Museum.

This bequest includes a porcelain jug, the lid decorated with enamels and gold with cherubs supporting coronets, possibly influenced by a piece of Venetian porcelain, and a jug, decorated with Venus seated on a shell, accompanied by two swans, in *famille rose* enamels, taken from a European print, possibly after Raphael, about 1740. A porcelain teapot decorated in enamels with three cupids blowing bubbles, probably representing Vanity; underneath a palette and brushes, mask and bagpipe representing the Arts, together with a crown and sceptre. This design was probably taken from a European print of about 1760.

More interesting still is a porcelain copy of a Dutch *Albarelo* (Pl. xxvi b) decorated in underglaze blue with peony scrolls and inscribed *Ther-es mirag*, which refers to the drug *Therica essentia miraca*, an antidote to poison and an opiate. The piece belongs to the K'ang Hsi period (1680-1722).

In a lighter vein there is a vase decorated in *famille rose* enamels and underglaze blue, with figures of a European man and woman in two scenes. In the first the man is pillaging a bird's nest, while the hands of the woman form a ladder. In the second (Pl. xxv) he is chucking a lady under the chin. This piece would date from the Ch'ien Lung period (1736-96), and the design probably comes from a French print. The clothes are of about 1740. There is also a cup and saucer decorated with a cupid wearing a trichorne hat and a sword, as he beats on a drum, which is probably after a German porcelain model of the eighteenth century. And an interesting vase of the Yung Ch'eng period (1722-35), of goblet form but quadrangular in shape, flared at the mouth and the waist, and enamelled in green and white flowers on a lavender ground, is probably after a design of the Dutchman Cornelius Pronck. The vase was one of a pair, previously belonging to the Duke of Roxburgh, and illustrated in the catalogue of the International Chinese Exhibition at Burlington House in 1936, Catalogue No. 2260.

Two other important pieces are figures. One of them is a representation of a European woman with a plumed hat and long hair, decorated in *famille rose* enamels; probably after a print of a Dutch woman in some form of national costume, or in a fancy Turkish costume, of the late-seventeenth century. The other is of a Dutch woman wearing a cap, probably after a Dutch print of about 1650 (Pl. xxiv). Both these pieces date to the Ch'ien Lung period (1736-96).

A more debatable piece is a porcelain stand with openwork panels containing foreign figures in relief, based on a Meissen piece of the Marcolini period of about 1780, complete with an imitation Dresden mask. The figures represent the four seasons. This piece has been mistaken for European.

Among the dishes, the largest and most important is decorated in underglaze blue, with Christ being baptized by John the Baptist, and the Holy Ghost fluttering above in the form of a dove, and engraved on the border 'Mathew 3.16'. This design comes probably from a dish of Dutch Delft. Other dishes include pieces decorated with the arms of Sir James Grant, and those of Imperial Russia (probably part of a service made for Catherine the Great), and dishes with designs as far apart as those of young Bacchantes eating grapes, and a representation of the Annunciation! There is also a fine series of *famille rose* dishes of the eighteenth-century, representing European classical scenes or *fête champêtre*. I particularly like a dish (Pl. xxvi a) decorated in underglaze blue with a scene known as 'The Music Party', in which a group of Europeans in full-bottomed wigs surrounding a seated lady are playing on a flute and a lute. This scene must have been taken from a Dutch or French print. The clothes are of about 1690. Finally, there are two large Punch bowls. One of them is decorated on the inside with a European figure in an oval; the other with European harvest scenes in panels in *famille rose* enamels and iron red, and

inscribed with a gold monogram, H.M.G. or H.M.C. above the words 'Harvest Home' and below the opposite panel with the word 'Thornby', with the date 1779 (Pl. xxvii). Curiously enough, there are two other such Punch bowls, of about the same size, and decorated with similar harvest scenes, in the department, both of which came from the Franks collection. One of them is inscribed 'Warren Farm' 1769, with the cypher W.E.S., and the other inscribed on one panel 'Harvest Home', and on the corresponding panel 'Felden Farm', with the cypher or monogram J.C. and the date 1779. This last bowl originally came from Lord Exmouth's collection. It would be interesting to know the name of the English families who ordered these bowls, and if they had any connexion with each other as a group. Could it be that they were actually presented over a period of years to individual farmers on one estate to celebrate the harvest festival?

SOAME JENYNS

AFRICAN ETHNOGRAPHY FROM KEW

TOWARDS the end of 1960, the Royal Botanical Gardens at Kew transferred a large collection of ethnographical specimens to the British Museum. A considerable proportion of these specimens were of African origin, and it is interesting to record the circumstances which led to the formation of this important collection.

The Museum at the Royal Botanical Gardens was opened in 1847 to display a collection of timber specimens, fruit, and other vegetable products, collected by Sir William Hooker, the Director of the Gardens, who issued an appeal for contributions of further material:

The commissioners of Her Majesty's Works, etc., having been pleased to form a Museum of Economic Botany within the Royal Gardens, the Director solicits the co-operation of Her Majesty's Ministers and Consuls in foreign countries, of the Governors of Her Majesty's Colonies, of Officers in the Army and Navy, Merchants and Travellers generally, to aid in contributing specimens towards so desirable an object.—The design is to bring together in one spot and to exhibit such interesting vegetable products from all parts of the world, as cannot be shown in the living plants of a garden, nor in the preserved ones of an Herbarium. The public may indeed see in our stoves the rare Lace Tree of Jamaica, and the still rarer Ivory Palm Nut of the Magdalena, the Bread Fruit Tree of the Friendly Islands &c.; but the interest of these is greatly enhanced, if, within the walls of the same establishment, the curious, and beautiful lace of the first, the fruit and ivory-like seeds of the second, and the celebrated bread-fruit of the third, can also be inspected.

Contributions came from explorers, officials, traders, and missionaries from all over the world and in great variety. Apart from raw materials, in the form of

timbers, fibres, gums, and fruit, there were vast quantities of bags, baskets, mats, hats, textiles, weapons, tools, and musical instruments, many of which were only of rather remote botanical interest but form a valuable addition to the ethnographical collections. Besides illustrating a number of aspects of the traditional culture and economy, the African specimens provide a series of lively footnotes to the history of the economic development of Africa, over the past hundred years, and of the men who assisted in bringing it about.

The items in the collection derive from twenty-seven different African countries but mainly from the old British protected territories, particularly Nigeria, and from South Africa. Since most of the collections were made before the year 1900, the coastal regions, and those parts of the interior accessible from the Niger, Zambezi, Congo, and other navigable rivers, are particularly well represented.

The Kew labels give the botanical identification of the plants from which the raw materials and manufactured articles originate, but the families and genera represented are remarkably restricted. Out of 256 distinct specimens, five only derive from dicotyledonous plants and out of the remaining 251, 164 are from the *Palmae* and 31 from the *Gramineae*. The genus of Palm most frequently represented is the *Raphia* with 66 specimens, then *Hyphaene* (the Doum Palm) and *Elaeis guineensis* (the Oil Palm) with 24 and 20 specimens each. Of the *Gramineae*, *Oxytenanthera abyssinica* (the African Bamboo) occurs most frequently.

This is perhaps not quite a fair picture of the traditional materials used in Africa, where large-sized timber is carved into canoes, doors, stools, vessels, and images. But the tools of tribal Africa were seldom adequate to deal efficiently with the hard and heavy timbers of the country which were in fact comparatively seldom used and then only with the minimum use of tools. Much of the hollowing of a dug-out canoe is done by fire and many African figure carvings are made from naturally cylindrical poles, which already are roughly in the shape of the human form. Materials which could be used with the minimum of adaptation were always sought after—the naturally crooked stick for a hoe handle, and the three-pronged branch, forming a tripod, and needing only the addition of a cross-bar to do duty as a chair. The Palms provide many such ready-made requisites: straight poles, strong yet light; leaves for thatch; a sap which, without processing, makes a pleasant and slightly intoxicating drink; edible nuts and fruit, and fibres and canes suitable for a great variety of purposes, in the use of which the greatest skill and ingenuity is shown. The soft fibres from the *Raphia* leaves are woven into excellent textiles and the tougher fibres and canes from the Oil Palm, Wild Date, and climbing *Calamus* are used for every grade of bag, mat, hat, and basket.

Such materials are not supplied by the same Palm in every part of Africa, but a useful genus of the same family is present in most parts of the continent: the dwarf palm *Chamaerops humilis* in North Africa; *Hyphaene* and *Phoenix reclinata* (the Wild Date) in East Africa; *Raphia* in Madagascar, where the

finest *Raphia* cloths were made; *Raphia*, the Oil Palm and *Borassus* (the Fan Palm) in West Africa and the Congo. In temperate Southern Africa, a palm-leafed rush (*Prionium palmita*) supplies substitutes for many of the palm products.

The Kew labels also bear the names of the collectors, many of them eminently connected with the various stages in the opening-up of Africa.

It was probably no accident that the Kew Museum was established at the beginning of a period of intensive European exploration of the other continents, particularly Africa. In the following twenty years, Livingstone completed the first two of his great expeditions and started on his last; Baikie explored the Niger country; Barth traversed the Western Sudan from Lake Chad to Timbuctoo, Speke, Burton, and Grant discovered the Great Lakes and their link with the White Nile, and Baker traced the White Nile down to Lake Albert.

Two of the largest collections from a single source are from Baikie's Niger Expeditions of 1854 and 1857-63 and from Livingstone's Zambezi Expedition of 1856-64. Both of these had objects other than the mere accumulation of geographical knowledge. Livingstone's letter of instructions to Dr. John Kirk, Economic Botanist and Medical Officer to the expedition, well illustrates the mixed motives—scientific, commercial, and philanthropic—which activated the Victorian advance into Africa. The aims were:

To extend the knowledge already attained of the geography and mineral and agricultural resources of Eastern and Central Africa, to improve our acquaintance with the inhabitants, and to engage them to apply their energies to industrial pursuits and the cultivation of their lands with a view to the production of raw material to be exported to England in return for British manufactures: and it may be hoped that by encouraging the natives to occupy themselves with the development of the resources of their country a considerable advancement may be made towards the extinction of the slave trade, as the natives will not be long in discovering that the former will eventually become a more certain source of profit than the latter.

In West Africa also, a prime motive for Baikie's expedition was the encouragement of legitimate commerce as an antidote to the slave trade which, in spite of the efforts of the anti-slavery squadron, had shown little decrease during the forty-five years which had elapsed since it had been declared an illegal activity for British subjects in 1808. A secondary object of the 1854 expedition was to contact Dr. Barth, who had disappeared into the Western Sudan in 1850 and of whom little had since been heard. The chance that Baikie and Barth might run into each other in the vastness of the Western Sudan seemed rather a remote one, but in fact, shortly after Baikie's ship had retreated down the Benue, one of Barth's German companions, Edward Vogel, recorded that he had crossed the river 'exactly at the spot from which the steamer *Pleiad* had returned, numerous empty pickle and brandy bottles giving some evidence that English men had been there'.

The major achievement of Baikie's first expedition was that in 1854 he, together with twelve other Europeans and fifty-four Africans, spent four months in the Niger and Benue Rivers without loss of life, whereas the previous expedition of 1841 lost forty-eight out of a total European complement of 145, after two months in the rivers. This remarkable difference was apparently largely due to the use of quinine. Baikie himself lasted six years in the Niger country, but died at Sierra Leone on his way home to Orkney.

An interesting comment on one aspect of the West African slave trade is presented by two raphia bags and a mat, apparently made by Yoruba of the Lagos area but collected at Bahia, in Brazil, in the mid 1850's. The slave trade was kept alive until the 1860's largely by the demand from Cuba and Brazil and in these last years many of the slaves shipped were captives made during the Yoruba wars of the period. In Brazil it was the practice to permit slaves to redeem themselves after a period of servitude; some of these established free Yoruba communities in Brazil, while others returned to set themselves up as traders in West Africa, particularly in Lagos. Such 'Returned Brazilians' (now merchants in a trade where they had once been the merchandise) also shipped foodstuffs and manufactured articles from West Africa to their compatriots in Brazil.

Botanists, responsible for making the collections for Kew, were attached to both expeditions. Barter, who died on the Niger in 1859, was replaced by Mann who had a special commission from the Admiralty to investigate sources of supply of suitable ship-building timbers as an alternative to Burma Teak. Dr. Kirk, botanist to the Zambezi Expedition, returned to play a major part in the opening-up of East Africa as British Consul at Zanzibar, and for many years continued to send specimens to Kew.

Both expeditions were finally recalled because their achievements were not considered to be worth further public expenditure. The Model Farm at Lokoja and Livingstone's cotton plantations up the Shire River came to nothing. Indeed, for a time it appeared that Livingstone had actually pioneered a route for the Portuguese slavers who followed in his tracks. The local products which they sent back—the palm-leaf mats and baskets, the bamboo combs, and even the bundles of vegetable fibre and other raw materials—appeared to have little commercial future. But the Christian Missions which followed Livingstone founded the African Lakes Company which had to be rescued from the depredations of Arab slavers by the declaration of the Protectorate of Nyasaland, and the Niger trade pioneered by Baikie culminated in the rule of the Niger Company which, similarly, was relieved from the threat of French expansion under the British Protectorate of Northern Nigeria.

The healthy climate and relative ease of travel through the sparse savannahs of Southern Africa encouraged men with adventurous spirits to set off on

expeditions of their own, the cost of which they hoped to cover by elephant hunting or prospecting for minerals. Thomas Baines was one of these. He joined the Zambezi Expedition as artist and storekeeper, but left under a cloud. 'It will be proper for you to ask him, in the presence of Mr. Rae, what he did with the five jars of butter which he took out of cask and never brought to table,' Charles Livingstone (David's difficult brother) wrote to Dr. Kirk. The missing butter was never traced, but a few years later, Baines was sending specimens of native basketry to Kew from Lake Ngami and the Victoria Falls.

After the explorers came the missionaries and the traders. The Revd. W. Ellis and Roberts McCubbin & Co. both sent a number of fine *Raphia* cloths from Madagascar, and the Bishop of Natal, a rather undistinguished collection of palm-fibre beer-strainers, reed snuff-boxes, and a yam-tuber necklace—now a little shrivelled but remarkably well preserved after a lapse of seventy years.

Then follow the names of famous administrators. Frederick Lugard, then only a captain, sent samples of African Bowstring Hemp from Mombasa in 1893, and a few years later Sir Harry Johnston, a hank of the same material from Uganda. Sir Alfred Moloney, the first Governor of Lagos when it became independent from the Gold Coast Administration in 1886, sent baskets, fishtraps, and a cloth loom.

In his book *Sketch of the Forestry of West Africa*, Moloney strongly urged the diversification of the trade in West Africa's natural products, which at this time were largely confined to Palm Oil, and the conservation of the sources of supply. He quotes with approval a statement of Sir Joseph Hooker, who succeeded his father at Kew,

In the estimate of the average Briton, forests are of infinitely less importance than the game they shelter, and it is not long since the wanton destruction of a fine young tree was considered a venial offence compared with the snaring of a pheasant or rabbit.

He established a Botanical Gardens at Lagos where experimental cultivation of economic plants, both indigenous and exotic, was carried out. The curators of the Lagos garden and of another at Calabar were the source of further specimens for the Kew Herbarium and Museum. Kew had always been a centre of dispersal as well as of collection of plants. Already in the Preface to his *Niger Flora* of 1849, which was based on the collections made by the Niger Expedition of 1841, Sir William Hooker wrote:

it is with no small pride that the Editor of the work, in the capacity of Director of the Royal Gardens at Kew, is at the moment giving in charge a considerable collection of useful tropical plants for introduction into Africa, to two native missionaries (recently ordained by the Bishop of London) than whom he knows not any well-educated Europeans more competent to estimate the value of such importations.'

A pamphlet of advice, issued by a later Director of Kew, on the establishment

and maintenance of Botanic Gardens in the Colonies is both comprehensive and meticulous:

With regard to supplying, occasionally or periodically, the table of the Governor with vegetables, fruit, flowers etc., this as a duty imposed on the Superintendent is in every respect objectionable; but, on the other hand, a Superintendent must be ineligible or inefficient who has not sufficient supply of flowers to send frequently to the Governor's house, if not far distant . . .

In concerning himself so wholeheartedly with economic development, Governor Moloney was ahead of his time, and even before the publication of his book his garden in Lagos had been abandoned. Towards the beginning of the present century, however, Colonial Governments began to establish technical departments to implement proposals similar to those which Moloney had made twenty years previously, and Kew began to receive specimens from agricultural and forestry officers. One of these was particularly diligent in making contributions from all over Africa. In 1905 M. T. Dawe, of the Scientific and Forestry Department, sent a palm-fibre sleeping mat and bag from Uganda; in 1916, a pair of rope-soled sandals from Colombia, South America; and in 1924, a native hoe and hat from Angola and exhibits for the British Empire Exhibition at Wembley from Sierra Leone, where he was then Commissioner for Lands and Forests.

A number of specimens in the collection were originally sent to England for display in the industrial exhibitions of the late-nineteenth century, with the aim of putting African products on the markets of Europe. Indeed the oldest item in the collection is an insignificant little rush basket, sent from South Africa for the Great Exhibition of 1851. If this is a fair example of the African exhibits, the Victorian merchants and industrialists who visited the Crystal Palace must have been confirmed in their worst suspicions as to the commercial potential of the Dark Continent and the capacities of its inhabitants. A palm-leaf Kaffir beer-strainer survives from the Paris Universal Exhibition of 1867 and other exhibits, no more distinguished, from the Colonial and Indian Exhibition of 1885; the Edinburgh Forestry Exhibition of 1884; the Franco-British Exhibition of 1908; the International Rubber Exhibition of 1914 and the British Empire Exhibition at Wembley in 1924. In fact, items suitable for an ethnographical collection can hardly be expected to form the basis for international trade.

During the present century the various regions of Africa have settled down to the production of their own particular contribution to world economy with remarkably little diversification. Of these, the palm oil and kernels of West Africa and the Coffee of the Eastern highlands are truly African crops, but the cocoa of Nigeria and Ghana, the cotton of Uganda and the sisal of Tanganyika, are not even of African origin. During the last war, when alternative supplies were cut off, there were a few brief years of trade in a greater diversity of

products, and wild rubber, beeswax, kapok, and various indigenous canes and fibres again found a market.

Today, even in Africa itself, palm-thatch and poles are giving place to corrugated iron, sawn timber, and reinforced concrete, and the petrol tin and the galvanized iron bucket are replacing the calabash and the earthenware pot. A few years ago, the writer made a collection in Nigeria of traditional mats, baskets and implements—not dissimilar from those sent to Kew by Baikie a hundred years previously—which were gratefully received by the Rhodes-Livingstone Museum, at Livingstone, Zambia.

P. A. ALLISON

THE BRITISH MUSEUM ETHNOGRAPHICAL EXPEDITION TO NEW GUINEA, 1963-4

A PRELIMINARY REPORT

(also see Plates XXVIII to XXXI)

THE Department of Ethnography possesses very fine collections from many parts of New Guinea, but most of them were formed more than thirty years ago and came from the coastal and lowland areas, the highlands being then largely unknown. From the Eastern and Western Highlands Districts of the Territory of New Guinea the Department has only a few pieces, some of good quality, but poorly documented and inadequate for purposes of serious study. The mountainous region between the Strickland Gorge and the West Irian border, which is administered as the Telefomin Sub-District of the Sepik District, was in 1963 practically unknown to anthropology, although some linguistic research had been carried out there. From this area the Department possessed nothing at all.

It was therefore decided to send a small expedition to the Telefomin Sub-District. The personnel chosen were Mr. B. A. L. Cranstone, Assistant Keeper in charge of the Department's Oceanic and Asiatic collections, and Mr. D. J. Lee, Museum Assistant in the Department and a trained photographer. In consultation with the Director of Native Affairs for the Territories of Papua and New Guinea the Oksapmin Patrol Post, about 40 miles east of the Sub-District headquarters at Telefomin, was provisionally chosen as the most promising base for the expedition's operations.

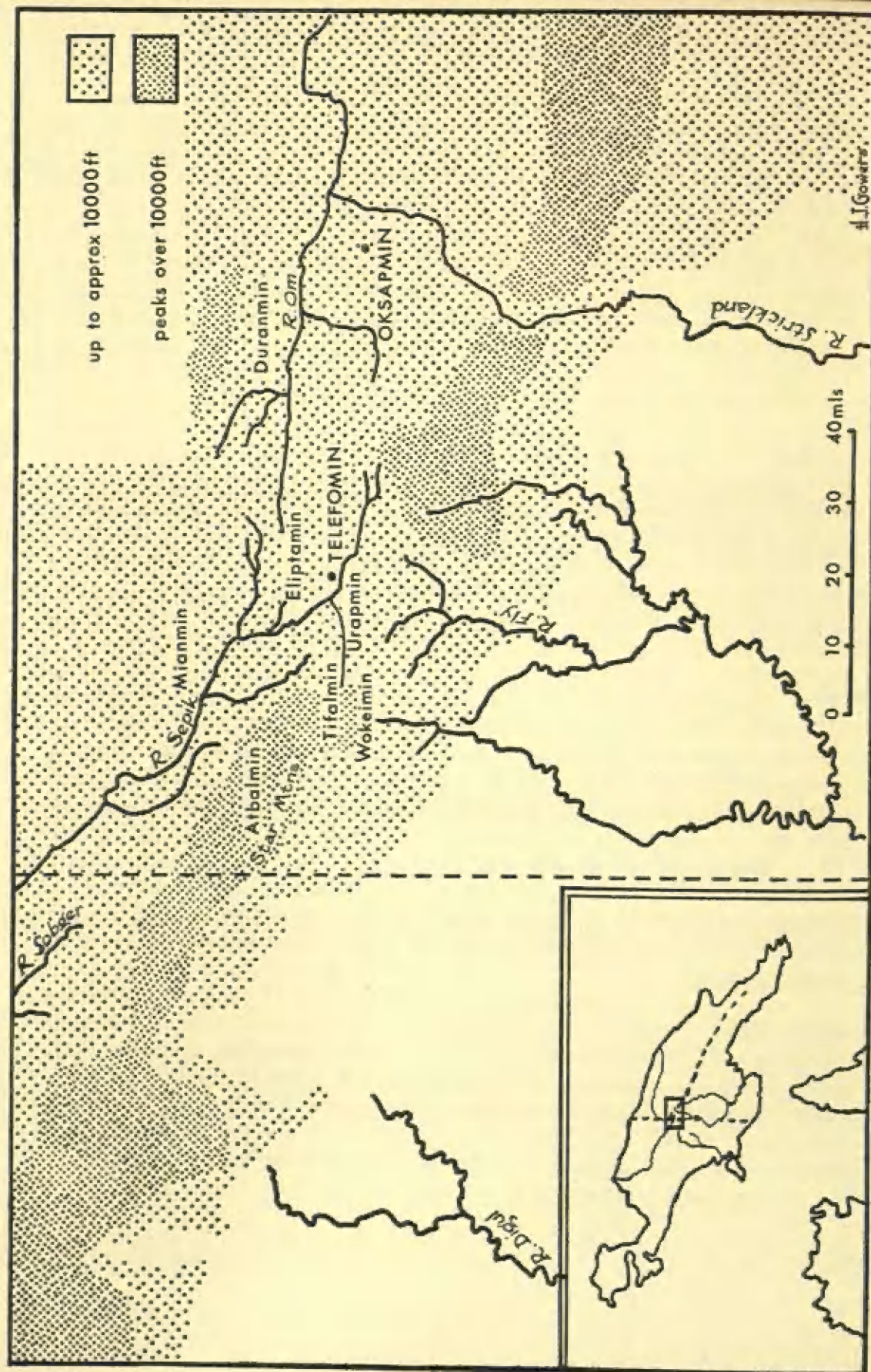


Fig. 1. The TELEFOMIN Sub-district and the upper FLY and STAR MOUNTAINS area, New Guinea.

The Telefomin Sub-District

Dr. R. C. Thurnwald, a member of a German expedition working in what was then German New Guinea, penetrated up the Sepik to the threshold of the Telefomin valley in 1914 but did not enter it.¹ In 1927 C. H. Karius and Ivan Champion, crossing the island from south to north, passed through the valley.² The next visit to Telefomin by Europeans seems to have been made by a prospecting party which entered from the south in October 1936. Stuart Campbell, a member of this party, presented a small collection to the Australian Museum in Sydney. This is poorly documented and has not been published. In articles published in *Oceania*³ and the *Geographical Journal*⁴ Campbell and W. Kienle recorded observations of the peoples of the Telefomin area which have proved very reliable. These travellers came from the north or the south, and had little contact with peoples east or west of the main Telefomin valley. The country now administered from the Oksapmin Patrol Post, near the Strickland Gorge, was first visited by J. R. Black and J. L. Taylor in the course of the Hagen-Sepik Patrol in 1938-9. The Telefomin station was established in 1948, a military landing-strip having been made by a party who landed in gliders in 1944; the Oksapmin Patrol Post was not established until 1961. Certain peoples to the north of the upper Strickland (here called the Om), and others in remote parts of the Sub-District, were in 1963 still only partly controlled.

The Strickland Gorge forms a cultural frontier, the affinities of the peoples west of it being, apparently, with the natives of the Star Mountains, the greater part of which are in West Irian. An incomplete and inadequately documented, but valuable, collection from the West Irian Star Mountains is held by the Rijksmuseum voor Volkenkunde at Leiden.⁵ One of the most striking evidences of this cultural change is the penis gourd, which is worn in the mountain zone from the Strickland Gorge westwards far into West Irian, but not apparently east of the gorge where its place is taken by various forms of kilt or apron.

In the Telefomin Sub-District the central mountain spine of New Guinea, though very rugged and rising above 10,000 feet (above 13,000 feet in the Star Mountains), is on the whole narrower and lower than to the east or the west. The Telefomin valley is almost encircled by the headwaters of the Sepik and the Strickland (the main tributary of the Fly); the Fly itself rises a short distance to the south; and the two great river systems of West Irian, the Digul and the Mamberamo-Idenburg,⁶ have their main sources a relatively short distance away across the border. Telefomin is therefore at the centre of New Guinea in more than a purely spatial sense.

The aims of the Expedition

The principal object of the expedition was the formation of a collection to illustrate as completely as possible the material culture of a mountain people

whose way of life had not yet been substantially modified by Western influence. The collection was to be supplemented by the fullest documentation possible concerning subsistence and manufacturing techniques, raw materials, sources of supply, associated beliefs and practices and in fact all aspects of the life of the people closely connected with their material culture and technology. This was to be supported by colour and black-and-white still photography, by colour cine-film to illustrate techniques and activities, and where relevant by tape recordings.

A secondary aim was to investigate possible contacts across the mountains between the lowland peoples to the north and south. It has long been clear that the great rivers of New Guinea, especially the Sepik and the Fly, have been highways for the movement both of ideas and of peoples; and the Sepik basin, the lower Fly and Papuan gulf area and the southern lowlands of West Irian are famous for the quality and variety of their visual arts. A study of such contacts could therefore be relevant both to historical studies and to the analysis of art styles, in both of which fields there is much scope for further research. The Telefomin Sub-District seemed a very suitable area in which to study such contacts.

Planning

The Trustees of the British Museum provided the whole of the basic costs of the expedition. A Research Award made to Mr. Cranstone by the British Academy was used to provide film and photographic and technical equipment and enabled him to make a more extensive tour of Australian museums and universities, to study material from New Guinea and to meet members of their staffs who had worked in this or related fields, than would otherwise have been possible. A 16-mm. cine-camera was lent by the Royal Anthropological Institute, and a tape-recorder by the School of Oriental and African Studies.

In view of the difficulty of buying such items in New Guinea, it was decided to obtain patrol boxes (steel boxes for carrying by two men on a pole) in London; and as freight rates by sea are generally based on volume, not on weight, it seemed wise to fill the boxes with food and equipment, both being cheaper and more easily obtained here. A further advantage expected was that time would be saved; it was hoped that the expedition would arrive almost fully equipped, local purchases being restricted to such items as trade goods, kerosene, and rice.

The British Museum being a public department, the War Office was able to arrange for the provision of steel ammunition boxes which were adapted as patrol boxes by the Museum fitter, for the supply of clothing on repayment and for the loan of camping and other equipment and a medical outfit. Messrs. Crosse & Blackwell supplied foodstuffs prepared by the parent firm or its subsidiaries at a very advantageous rate. Other foodstuffs and items of equipment were bought as cheaply as possible.

The Bank line which carried the stores to Wewak, the headquarters and port for the Sepik District, and their London cargo brokers, Messrs. Bethell Gwyn & Co., helped the expedition in many ways.

One mistake in planning may be recorded for the benefit of those organizing similar ventures. On arrival in New Guinea tinned foods containing pork, and dried milk, were impounded by Customs in accordance with certain import restrictions, and after negotiations permission to import them was refused. This caused some delay. The existence of any such restrictions should be ascertained in advance.

During the planning stage much advice was received from anthropologists and others with experience of New Guinea. The help, both at this time and later, of the following in particular should be acknowledged: the Secretary and staff of the Department of Territories in Canberra, and the staff of the Australian High Commission in London; Sir Donald Cleland, C.B.E., O. St. J., Administrator of Papua and New Guinea; Mr. J. K. McCarthy, Director of Native Affairs, and members of his Department. The expedition received many kindnesses from officials of other departments, from members of the Baptist Mission and from private persons in New Guinea. The Governor-General of Australia, Lord De L'Isle, who was a Trustee of the British Museum, took an active interest in the project from the beginning.

The outward and return journeys

Mr. Lee left London for Sydney by sea early in October 1963. Mr. Cranstone left by air for Brunei, where he spent a week as a guest of the Brunei Government. During this time he discussed plans for the proposed Brunei Museum with the Director-designate (who had received training in the Department of Ethnography) and made a small technological collection. He returned to Malaya by way of Sarawak, visiting the ethnographical museums at Kuching, Kuala Lumpur, and Singapore. He then continued to Australia, where he visited museums and university institutions in Adelaide, Melbourne, and Canberra before returning to Sydney to meet Mr. Lee. Both then went to Port Moresby in Papua, where they met the Director of Native Affairs and the Government Ethnologist (Dr. C. F. W. W. Julius), and studied the collection in the Territory Museum.

On the return journey, in May and June 1964, Mr. Cranstone and Mr. Lee visited the museums at Brisbane and Perth, revisited those at Melbourne and Adelaide, and made a more thorough study than had previously been possible of the collections of the Australian Museum in Sydney. Mr. Lee photographed specimens in these museums for Departmental records.

Ethnographical work in New Guinea

Mr. Cranstone and Mr. Lee arrived in Wewak towards the end of November

1963. After two days Mr. Cranstone left for Telefomin by the weekly scheduled flight. Mr. Lee remained in Wewak to await the arrival by sea of the expedition's supplies and equipment and bring them up by chartered aircraft. After a week at Telefomin, during which he made a small collection for comparative purposes, Mr. Cranstone flew to Oksapmin.

Government stations and missions in the Telefomin Sub-District are supplied entirely by air. The Telefomin landing-strip will take a two-engined Piaggio aircraft, but only single-engined Cessnas can use the Oksapmin strip or the mission strips.

Late arrival of the freight at Wewak and the difficulties with Customs over tinned foods, mentioned previously, now caused a delay of five weeks. During much of this time, owing to the closure of Oksapmin strip by bad weather and the breakdown of radio contact, Mr. Cranstone was out of touch with Mr. Lee. When these difficulties resolved themselves it was decided that because of the unreliability of the Oksapmin strip and the limited time available it would be preferable to work in the vicinity of Telefomin, where the landing strip is rarely closed for more than a short time. Mr. Cranstone therefore returned to Telefomin, where Mr. Lee had already arrived with the expedition's stores. The time spent at Oksapmin was not entirely wasted: apart from acclimatizing and improving his pidgin, Mr. Cranstone obtained information about the local people and especially about traditional trade-routes in this part of the mountains.

In consultation with the Assistant District Officer in charge at Telefomin the upper Tifalmin valley was chosen as a suitable locality for the expedition's main work. The upper part of this valley is about 15 miles west of Telefomin station, about 25 miles from the West Irian border, and near the eastern end of the Star Range. The border between the Territories of Papua and New Guinea runs approximately along the Behrmann Range which forms the southern side of the valley. Tributaries of the Fly rise on the southern slopes of this range. The valley itself is drained by the Ilam, which joins the Sepik at the south-western edge of the Telefomin valley. The height of the valley floor is about 4,500 feet and the mountains enclosing it rise over 10,000 feet.

Travel along the valleys on well-used paths is not difficult, though it can be arduous on account of the many steep climbs and descents, but in this limestone country any movement across the ranges, especially with loaded carriers, presents the greatest difficulty. The upper Tifalmin valley can be reached from Telefomin in two days with carriers, the distance on foot being about 25-30 miles. There is a Baptist Mission landing strip lower down the valley, to which the missionary from Telefomin normally flies for two or three hours once a fortnight if the weather permits; but the light aircraft can carry little except mission passengers and cargo, and although the pilot was always willing to bring in

supplies and take out boxes of specimens if space allowed, the bulk of the expedition freight had to be carried.

The upper Tifalmin valley turned out to be, in some respects at least, preferable to Oksapmin for the expedition's purposes. The people had had more contact with the Administration and the Mission, having been controlled for about 14 years, but visits by patrols have been relatively few. Close contact with Europeans who took an objective and uncritical interest in their culture was novel to them, for however tactful they may be both government officer and missionary must be working for change. A number of the younger men and boys spoke pidgin, but none spoke English. Stone adzes have been replaced by steel, though stone is still used for some purposes (steel axes seem to have reached here from the south-west before the administration introduced them). But stone adze blades are still plentiful and any middle-aged man can haft, use, and sharpen one with great competence. Men of this age—and younger people—can show arrow scars and remember clearly the days of warfare and cannibalism. Sorcery is universally feared. Some trade goods have been introduced, but the way of life, based on the cultivation of root crops (taro and sweet potatoes), is fully traditional. The people were friendly and receptive to new ideas without having lost their pride or their social coherence. Many were showing interest in Baptist teachings, and a number have since been baptized. As a consequence they were more willing than they might have been a few years previously to reveal esoteric aspects of their culture and to part with related material objects, such as carved boards from the cult house. When one of these boards was sold to the expedition they began immediately to carve a new one to replace it, and in general showed a pride in their traditional crafts which the expedition did everything possible to encourage. However, there is no doubt that many of the less utilitarian sorts of objects will soon fall into disuse and that the expedition was only just in time to make a full record of their material culture. Had its main interest been in the religious or social aspects of life it might already have been too late to do more than reconstruct, for social change was gathering speed.

The expedition spent three and a half months, from January to April 1964, in the Tifalmin valley. The Assistant District Officer at Telefomin gave permission for the use of a government rest-house—a hut of native materials with an earth floor, built for the occasional visits of patrol officers—which was more spacious and convenient than a tent; he also recommended two Telefomin men who spoke both pidgin and Tifalmin as cook-interpreters, and attached a native constable to the party.

After leaving the Tifalmin valley a week was spent at Telefomin, sorting, packing, and arranging for a charter flight to Wewak. Three weeks were then spent in Wewak, where boxes were made, the collection repacked for shipment

by sea, and export permits obtained. Mr. Cranstone and Mr. Lee left for Australia near the end of May 1964, returning by sea from Sydney.

Results

The expedition had a large measure of success in achieving its main aims, though some gaps in the documentation are known and others will no doubt become apparent. The most important part of the collection, in numbers and in ethnographical value, is that made among the upper Tifalmin. It provides a cross-section of the material culture of a mountain people which, apart from variations of small significance, is believed to be nearly complete. Items which by their nature could not be collected, such as houses and bridges, were fully recorded with notes and measurements and on still and cine-film. There were a few items with which the Tifalmin would not part, for example the sticks associated with the form of sorcery called in pidgin *sangguma*, but these too were recorded whenever possible. Other parts of the collection, such as the series of charms carried by men to bring success in hunting or gardening, for curative purposes or for less creditable reasons, are more comprehensive than any previously held in the Department's Oceanic collections. The collection is supported by extensive documentation concerning subsistence activities, techniques of manufacture and use of artefacts, raw materials, locality of origin of articles obtained by trade and other relevant information. The expedition brought back a large series of colour transparencies and black-and-white negatives of the country, the people, and many aspects of their life, and Mr. Lee exposed 4,000 feet of 16-mm. colour cine-film recording technological processes and activities such as house-building, gardening, and the use of the stone adze. Music, 'singsings' and linguistic texts were recorded on tape. The Tifalmin collection numbers 395 specimens.

Though the immediate supporting information is in general adequate, it was not found possible in the time available to make any wider economic studies on such subjects as the relative importance of food plants or the effect of the introduction of steel tools on productivity. Nor was it possible to investigate in any detail certain closely related aspects of social life, such as the ownership and use of garden land. This is a matter for regret, since technology should not, and indeed cannot, be studied in a vacuum. The difficulties may be illustrated by those encountered in studying gardening. The upper Tifalmin gardens are spread along about eight miles of the valley and range in height from about 4,200 to about 7,000 feet, and are often hidden in thick forest. It was not feasible to confine the study to the gardens of one small hamlet, because men move from one hamlet to another easily and frequently and, moreover, work gardens on land belonging not only to their own hamlets but also to those of their wives.

In addition to the collection of seventy-nine pieces made at Telefomin, a small collection of thirteen pieces, selected for comparative purposes, was made among

the Urapmin of the lower Tifalmin valley. Six specimens of lower Sepik art were also obtained in or near Wewak.

With respect to the secondary objective—the investigation of cultural links across the mountains—the expedition was able to obtain a certain amount of evidence. This falls into two groups: ethnographical specimens which may suggest cultural affinities, and information about traditional trade and trade routes. The collection as a whole may of course be studied from a comparative point of view, but certain artefacts in particular may prove of special significance in this context. An example is the presence here of clubs with discoid stone heads. Stone-headed clubs are found in the southern lowlands, both in West Irian and in Papua, and also north of the central ranges in the Northern District of Papua, but are not typical of highland New Guinea or of the Sepik basin. However, the most significant items from this point of view may be the carved wooden shields and house-boards, since art styles often show cultural links particularly clearly.

There had previously been some doubt about the presence of shields in the Telefomin Sub-District. They are mentioned by Kienzle and Campbell in *Oceania*,⁷ and by Campbell in the *Geographical Journal*,⁸ where an example from the Telefomin valley is illustrated. But in a much more widely known work⁹ Colin Simpson categorically denied their existence here. Dr. S. Kooijman in his account of the Leiden collection¹⁰ suggested that the reports were based on a confusion with the carved house-boards, and states that shields are unknown among the Star Mountains peoples of West Irian. They were, in fact, used by the Telefomin and by the peoples to the north, south-east and west of the main valley, but except in one valley they seem to be absent from the area administered from the Oksapmin Patrol Post. The expedition collected nine examples for the British Museum: from the Mianmin (a specimen captured by the Telefomin) and the Eliptamin, both to the north of Telefomin; from the Urapmin of the lower Tifalmin valley, a people closely related to the Telefomin; and from the several groups which make up the upper Tifalmin. A carved house-board was obtained in the Telefomin valley, and two carved boards from the cult-house in the upper Tifalmin valley.

Though the information concerning trade routes is far from complete, enough was obtained to show a network of routes throughout the Telefomin Sub-District, oriented both along and across the line of the ranges. The upper Tifalmin, for instance, have close and friendly relations with the Wokeimin on the Fly headwaters across the Behrmann Range to the south, and also (though less close and friendly) with the Atbalmin on the tributaries of the upper Sepik to the north. The Telefomin apparently obtained stone adze blades both from the Wokeimin and from the Duranmin, on the southern slopes of the D'Albertis Dome, north of the Om in the extreme north-east of the Sub-District; in both cases the trade was carried on through intermediaries.

At the request of the Administration a collection of about 300 pieces from Tifalmin and Telefomin, covering the same ground as the British Museum's collection but in slightly less detail, was made for the Territory Museum in Port Moresby. This includes a further five shields and two carved boards from the Tifalmin cult-house.

B. A. L. CRANSTONE

¹ Dr. W. Behrmann, *Im Stromgebiet des Sepik* (Berlin, 1922); see also Gavin Souter, *New Guinea: The Last Unknown* (Sydney, London, &c., 1963).

² Ivan F. Champion, *Across New Guinea from the Fly to the Sepik* (London, 1932).

³ Wallace Kienzle and Stuart Campbell, 'Notes on the natives of the Fly and Sepik River headwaters, New Guinea', *Oceania*, viii, no. 4 (1938), pp. 463-81.

⁴ Stuart Campbell, 'The country between the headwaters of the Fly and Sepik Rivers in New Guinea', *Geographical Journal*, xcii, no. 3 (1938), pp. 232-58.

⁵ Dr. S. Kooijman, 'Material aspects of the Star Mountains culture', *Nova Guinea: Anthropology*, nos. 2-3 (1962), pp. 15-44.

⁶ The Sobger, which rises on the northern slopes of the Star Mountains, is a main source of the Idenburg.

⁷ W. Kienzle and S. Campbell, *op. cit.*, p. 480.

⁸ S. Campbell, *op. cit.*, p. 249.

⁹ Colin Simpson, *Adam with Arrows* (London and Sydney, 1954), p. 222; reprinted in *Plumes and Arrows* (London, &c., 1963).

¹⁰ S. Kooijman, *op. cit.*, p. 25; p. 32, n. 61.

SHORTER NOTICES

The publication of these shorter notices on recent acquisitions does not preclude a more detailed discussion of the objects in future issues.

PERSIAN INFLUENCE IN CHINA: AN EARLY MING PORCELAIN EWER

IN the classic period of Chinese blue and white porcelain which covers the reigns of Yung-lo (1403-24) and Hsüan-tê (1426-35) the influence of Persian metalwork is unmistakable in the shapes of several of the types. This is easily understandable, since the early Ming period (1368-1644) saw a great extension of Chinese maritime trade with the Middle East, in the period from the accession of Hung-wu in 1368 until about 1429. Thereafter the isolationist faction succeeded in suppressing these large-scale commercial voyages.

The shapes which were copied in the great porcelain factories at Ching-tê-chen in Kiangsi province, had been developed in bronze in thirteenth-century Persia. They were basins, cups, pen-boxes, and tall ewers, all of which were copied in porcelain, with slight modifications of shape, and painted with floral designs in the typical Chinese taste of the period.

The British Museum has examples of all the Persian prototypes but hitherto has not been able to show one of the Chinese imitations. Hence the importance of the acquisition now announced of a high-shouldered ewer¹ with a strap handle running from the top of the neck to the shoulder and a large square-section spout rising above the top of the neck, just as it does in the Persian prototype. [Pl. XXXII]. Another echo of the original bronze form can be seen in the raised collar with painted gadrooned petals below the base

of the neck. In the bronze these would have been in repoussé, in relief. The handle terminates at either end in a lobed escutcheon of Islamic shape, but the painted decoration is otherwise Chinese. Round the neck are pinks between a key-fret zone above and a stylized floral scroll below. Round the body is a composite floral scrolling pattern with blossom based on lotus, hibiscus, camellia, and chrysanthemum. There is a foot-rim five-eighths of an inch in height decorated with another floral scroll, and on the handle two florets and two fungus motifs. Under the spout are drawn three small florets and on either side of it a row of half palmettes. The foot is glazed all over except for the rim. The body is typical hard porcelain of Ching-tê-chen burnt orange red where exposed in the kiln.

The ewer would originally have been furnished with a low caplike cover but this survives in only one of the three other known ewers of identical form and decoration. This is preserved in the Chinese Imperial Collection now in Formosa.² The other examples are in the collection from the Ardebil Shrine now in the Teheran Museum,³ and in the Museum für Kunst und Gewerbe, Hamburg.⁴

¹ 1963-12-19-1. (Ht. 12 $\frac{3}{4}$ in.)

² *Illustrated Catalogue of Chinese Government Exhibits for the International Exhibition of Chinese Art in London*, vol. ii, Porcelain, 1935, p. 122, no. 158.

³ John Pope: *Chinese Porcelains from the Ardebil Shrine*, Washington, 1956, pl. 55, no. 29, 439.

⁴ Martin Feddersen: *Chinesisches Kunstgewerbe*, Berlin, 1939, p. 62, Abb. 45; *ibid.* *Chinese Decorative Art*, London, 1955, p. 78, fig. 52.

ROMAN BINDING FOR KING CHARLES II

To mark the 74th birthday of Mr. Albert Ehrman, he and Mrs. Ehrman have presented to the Museum two volumes of Cardinal Sforza Pallavicino's *Dell' Istoria del Concilio di Trento*, Rome, 1664, bound in Rome for King Charles II.

The bindings are in red morocco, elaborately tooled to a panel design in the centre of which are the arms of King Charles II, made up from a number of small heraldic tools. In volume I is the shelfmark E:4, which appears in other books from Charles II's library.

This gift is particularly welcome in that the third volume of the set is already in the Museum, having been acquired as part of the Old Royal Library in 1757.

WOOD SCULPTURE FROM ORISSA

THE Department of Oriental Antiquities has recently acquired a Wooden figure of a rearing horse and warrior, from Orissa dating from about A.D. 1600. Ht. 2 ft. 10½ in.

This carving in the full round of a richly caparisoned horse, reared on its hindlegs and supported under the chest by a turbaned warrior holding a shield, is a superlative wood sculpture—the finest that has appeared on the London market since the war. It must have formed part of an elaborate processional chariot (*rath*) on which the temple images were carried in ceremony. In its energy and rich surface treatment, subordinated to the sculptural form, it retains much of the feeling shown in the famous stone horses of the Sun Temple at Konarak, in Orissa, of the thirteenth century. This carving has been placed on exhibition in the new Second

Indian Room in the White Wing on the first floor.

A FOURTEENTH-CENTURY JAPANESE CULT PORTRAIT OF THE BUDDHIST PRIEST JION DAISHI

AT Nara, the old capital and religious centre of Japan, in one of the most venerable of the temples, Kofukuji, there is an annual ceremony commemorating a Chinese priest, Jion Daishi (d. 682), who translated many Buddhist scriptures into Chinese. This cult was brought to Japan not later than the tenth century, and he was established as one of the saints of the Hossō sect to which Kofukuji belonged. From that moment portraits of him must have been kept in the temple; but the earliest now preserved there is of late Heian date (twelfth century). Nevertheless, behind it can be felt the quality of the original T'ang dynasty painting, with its weight and gravity, which must have been brought to Japan from China. Several later versions of this portrait are known, and one of these believed to date from the early fourteenth century has now been acquired by the British Museum. It was until recently in a private collection in Japan, and is well preserved for a work of this period.

It is in colours on silk, measuring 62 × 33 in., and is a good example of cult portraiture in the later Kamakura period when the medieval tradition was still lively.

Jion Daishi stands, with hands linked, in ample monk's robes, his large head thrust forward in confident pose, the prominent eyes and lifted eyebrows making a striking impression.

This is a notable addition to the small holding in the Museum of pre-sixteenth-century Japanese painting, and has received the number Add. 377.

LIST OF ACQUISITIONS

DEPARTMENT OF MANUSCRIPTS

Acquisitions, July to December 1964¹

- Letters from Samuel Courtauld (d. 1947) to Christabel, Dowager Lady Aberconway; 1929-47. Add. MSS. 52432-5. *Presented by Lady Aberconway.*
- Journals and correspondence of Sir James Mackintosh, P.C., M.P. (1765-1832), supplementing Add. MSS. 34487-526, 51653-7. Add. MSS. 52436-53. *Presented by the Dowager Lady Farrer.*
- Index to the Parish Registers of Seamer, N.R., co. York, 1559-1855. A transcript of the registers, by E. P. Stapleton, is in Add. MS. 43734. Add. MS. 52454. *Presented by Edward Parker Stapleton, Esq.*
- Correspondence and papers of Lt.-Col. Sir Arnold Talbot Wilson, mainly as Deputy and acting Civil Commissioner in Baghdad; 1915-24. Add. MSS. 52455-9. *Transferred from the Department of Printed Books.*
- Typewritten account of operations on the Western Front, 1916-18, compiled by members of the Staff of Field-Marshal Sir Douglas Haig, 1st Earl Haig, Commander-in-Chief. Add. MS. 52460. *Presented by Lord Haig in 1920 and previously reserved.*
- Correspondence between Gen. Sir Archibald James Murray as Commander-in-Chief, Mediterranean and Egyptian Expeditionary Force, and Gen. Sir William Robertson, as C.I.G.S.; 1916-17. Add. MSS. 52461-3. *Presented by Sir Archibald Murray in 1932 and previously reserved.*
- ¹ The following list includes manuscripts incorporated into the Departmental collections between July and December 1964. The inclusion of a manuscript in this list does not necessarily imply that it is available for study.
- Autograph songs by William Jackson and Reynaldo Hahn; 1849, 1898. Add. MS. 52464A.
- Autograph songs by Alan Bush and Inglis Gundry; 20th cent. Add. MS. 52464B. *Presented by Alexis W. Eastwood, Esq., B.D.S., M.S.*
- Autograph settings of Robert Graves's poem 'Counting the Beats', by Lennox Berkeley, Nicholas Maw and Humphrey Searle; 1963. Add. MS. 52464C. *Presented by the Poetry Book Society.*
- Correspondence and papers of John Wilson Croker, Secretary of the Admiralty 1809-30, and of members of his family, supplementing Add. MSS. 41124-9; 1804-84. Add. MSS. 52465-72.
- Nine letters of Paul Claudel (1868-1955) to Princess Marthe Bibesco; 1927-49. Add. MS. 52473.
- Miscellaneous letters and papers; 16th-19th cent. Add. MSS. 52474-503. *Presented by various donors through the British Records Association.*
- Correspondence and papers of Adm. Sir Hugh Evan-Thomas, G.C.B., K.C.M.G.; 1876-1927. Add. MSS. 52504-6. Add. MS. 52504 *presented by Mervyn Leigh Bourdillon, Esq.; Add. MSS. 52505, 52506, presented by Vice-Adm. Sir Geoffrey Barnard, K.C.B., D.S.O.*
- Histories of the Langdon, Cresswell, Horne and Flamank families, compiled by Clement George Lissant; 20th cent. Add. MSS. 52507-10. *Transferred, with the following, from the Department of Printed Books.*
- Letters of members of the Girdlestone family,

- formerly in the possession of C. G. Lissant; 19th–20th cent. Add. MS. 52511.
- Correspondence and papers of Sir Henry Campbell-Bannerman, Prime Minister 1905–8, supplementing Add. MSS. 41206–52. Add. MSS. 52512–21. *Presented by John Sinclair, 1st Baron Pentland, in 1923 and previously reserved.*
- Coloured map of the manor of Sherborne, co. Dorset, and neighbouring properties; c. 1600. Add. MS. 52522.
- Three Elizabethan songs by 'Peter Warlock' (Philip Heseltine); 20th cent. Autograph. Add. MS. 52523.
- Letters from Bernard Barton, the Quaker poet, to John Wodderspoon of Ipswich, supplementing Add. MS. 37032; 1843–9. Add. MS. 52524.
- Autograph compositions by Sir Edward Elgar, Bart., O.M.; 20th cent. Add. MSS. 52525–35. *Presented by Messrs. Elkin & Co. Ltd.*
- Motet and mass in the style of Palestrina, possibly in the autograph of Samuel Holmes; 19th cent. Add. MS. 52536. *Presented by Cecil Hopkinson, Esq.*
- Letters (mostly copies) written by Capt. (afterwards Adm.) Francis Herbert Mitchell, R.N., to his wife and mother during the Dardanelles campaign; 1915–18. Add. MS. 52537. *Presented by A. H. Knighton-Hammond, Esq.*
- Letters from Sir Frank Brangwyn, R.A., to A. H. Knighton-Hammond; 1935–52. Add. MS. 52538. *Presented by the recipient.*
- Eight leaves from a Book of Hours with miniatures and illuminations of the school of Niccolò da Bologna (part of the same manuscript as Add. MS. 45890); late 14th cent. Add. MS. 52539.
- Sixty letters of Mary Russell Mitford, mainly addressed to William Coxe Bennett; 1842–54. Eg. MS. 3774.

DEPARTMENT OF ORIENTAL PRINTED BOOKS AND MANUSCRIPTS

Acquisitions, July to December 1964

I. ARABIC MANUSCRIPTS

- Sharḥ Marātib al-wujūd. A commentary, by Aḥmad Khulūṣī al-Kurdī al-Khāniawī al-Ḳādirī (maslakan) al-Akbarī (mashra-ban) on Marātib al-wujūd (GAL II, 206; S. II, 284), a mystical treatise on the forty principal grades of existence by 'Abd al-Karīm al-Jīlī (d. 832/1428). Copied 1899. (Or. 12934.)
- Muḳaddimah fī maḍāhib al-ḳurrā' al-arba-'at al-zā'idat 'ala 'l-'asharah, a treatise on the Ḳur'ān readings of Ibn Muḥaiṣin, Ḥasan al-Baṣrī, al-A'mash and al-Yazīdī, by 'Alī ibn Sharaf al-Dīn 'Abd al-Bāḳī. Autograph. 18th–19th cent. (Or. 12938.)
- Al-Sirāj al-wahhāj, a commentary by Aḥmad Tāj al-Dīn al-Ghazālī (fl. 1191/1777) on Ḳiṣṣat al-mi'rāj (GAL II, 328; S. II, 455), an abridged version by al-Ḥusain ibn 'Alī al-Madābighī (d. 1170/1757) on Najm al-Dīn Muḥammad ibn Aḥmad al-Ghaiṭī's account of the Night Journey. This appears to be the autograph. 1191/1777. (Or. 12944.)
- Risālat al-faḍl wa 'l-minnah, a treatise on the obligations of the mystic path by 'Alī ibn Hījāzī al-Baiyūmī (d. 1183/1769). 1294/1877. (Or. 12945.)
- Ghizlān al-khamā'il wa-maidān al-rasā'il, mystical poems by 'Abd al-Ghanī ibn

Ismā'īl al-Nābulusī (d. 1143/1731). Copied by Ḥusain al-'Attār. 1172/1758. (Or. 12947.)

2. SYRIAC MANUSCRIPTS

Auṣar rāze of Gregory Bar Hebraeus (Abu'l Faraj). Complete scholia on the Bible. Jacobite hand, copied A. Gr. 1749 (i.e. A.D. 1437) according to colophon. (Or. 12957.)

3. TURKISH MANUSCRIPTS

A popular manual of astrology defective at the beginning and end, containing twelve full-page miniatures of the signs of the Zodiac. The manuscript does not seem to have been copied and illustrated later than the first half of the 17th cent. (Or. 12921.)

Ta'rīkh-i Āl-i 'Osmān. An anonymous outline of the history of the Ottoman Dynasty to the year 894/1488-9. Copied probably in the 16th cent. (Or. 12922.)

Menākib-i šerīf-i Ḥazrat-i Sultān Gölşenī. A work on the life and miracles of Şeikh İbrāhīm Gölşenī, a celebrated mystic, founder of the Gölşenī order, who died in 940/1533-4. Copied by Dervīş Velī Gölşenī in 1072/1661-2. (Or. 12958.)

4. EASTERN TURKISH MANUSCRIPTS

Risāleh i ma'ārif i Shaibānī. A treatise on religious duties compiled by the Uzbek ruler Abu' l-Faḥ Muḥammad Shaibānī (reigned 906/1500-1-915/1509-10) for his son Muḥammad Tīmūr in 913/1507-8 from various unnamed Arabic and Persian works. There is a fine illuminated 'urwān, and the section headings, &c., are in gold, blue, red, and yellow. The colophon, dated Meshed, 916/1510-11, gives the name of the copyist as Sultān 'Alī Mash-hadī. Since the writing and formula differ from authentic examples of Sultān 'Alī's work, it is more likely to have been copied by one of his pupils. (Or. 12956.)

DEPARTMENT OF PRINTS AND DRAWINGS

Acquisitions, July to December 1964

I. BRITISH SCHOOL, INCLUDING FOREIGN ARTISTS WORKING IN ENGLAND

JOHN SAMUEL AGAR (1776-1858). *Self-portrait*. Black and red chalk. *Bequeathed by Miss I. G. Cruttwell Abbott*.

ANON (c. 1700). *Design for a fountain, surmounted by a statue of William III*. Pen and ink, with grey wash. *Purchased*.

ANON (c. 1820). *Design for a Firework machine or Transparency*. Pen and ink, with water-colour. *Purchased*.

WILLIAM BLAKE (1757-1827). *The death of Earl Godwin*. Pen and water-colour. *Presented by George Goyder, Esq.*

SIR FRANK BRANGWYN (1867-1956). *The last of H.M.S. 'Britannia'*. *Ponte Marie, Paris*. *Etchings*.

Presented by Lady Kelly.

JOHN CARTER (1748-1817). *Design for an Alcove and Oriel in Gothick taste*. Pen and ink, with grey wash.

Sectional sketches of Baron Wolfgang von Kempelen's famous Mechanical Chess Player. Pen and ink. *Purchased*.

JEAN-BAPTISTE-CLAUDE CHATELAIN (1710-71). *Study of figures and cattle for the view of Workop Manor, 1745*. Black lead and red chalk. *Purchased*.

- HUBERT FRANÇOIS BOURGUIGNON GRAVELOT (1699-1773). *Fifteen figures and animal studies for the foreground to the long views of Cambridge, Lincoln and other cities, by Samuel and Nathaniel Buck, 1743.* Pen and ink, with brown wash and pencil. *Purchased.*
- J. IQBAL GEOFFREY. Contemporary. *Letter to my Girl Friend 1962.* Engraving. *Presented by the artist.*
- GEORGE MORLAND (1763-1804). *The Sportsman's Return.* Engraving. *Presented by Mrs. Elsa Latham.*
- DOUGLAS MORISON (1810-47). *Schloss Rosnau.* Pencil. *Purchased.*
- SAMUEL PALMER (1805-81). *Sketchbook of studies, together with MS. notes and verses.* Pen and ink and black lead. *Purchased.*
- AMBROSE POYNTER (1796-1886). *Sketchbook containing sixteen drawings of architectural and marine subjects in Northern France. Reproductions of drawings by Ambrose Poynter.* Pencil. *Presented by Charles F. Bell, Esq., F.S.A.*
- FRED ROE (1864-1947). *The Red Roofs of West Wycombe.* Water-colour. *Poplar Place, Brighton.* Pencil. *Canvey Island.* Water-colour. *Presented by F. Gordon Roe, Esq., F.S.A., F.R.Hist.S.*
- JOHN LOUIS ROGET. *Richmond Market, Yorkshire.* Water-colour. *Junction of Greta and Trees.* Water-colour. *A Bankside in Yorkshire.* Water-colour. *Presented by F. Gordon Roe, Esq., F.S.A., F.R.Hist.S.*
- MICHAEL ANGELO ROOKER (1743-1801). *Design for a Garden Scene.* Pen and ink, with grey wash. *Purchased.*
- THOMAS ROSSE (fl. 1730-57). *Twenty-five studies of figures and animals for the Bucks' long views, circa 1732-1749.* Pen and ink, with grey wash and black lead. *Purchased.*
- RONALD SEARLE. Contemporary. *Punch Cartoon: illustrated heading for Charivaria.* Pen and ink. *Presented by R. Aberdeen McKenzie, Esq.*
- DAVID ROGERSON STRANG (b. 1887). *Self-portrait.* Black chalk. *Presented by the artist.*
- WILLIAM STRANG (1796-1886). *Portrait of Miss Emma Frances Poynter.* Coloured chalks. *Presented by Charles F. Bell, Esq., F.S.A.*
- MARGARET STRUTT. Contemporary. *Verde.* Coloured woodcut. *Presented by the artist.*
- SIR JAMES THORNHILL (1675/6-1734). *The Meeting of Aeneas and Dido in the Temple of Juno.* Pen and brown ink, with light brown wash. *Bequeathed by K. Bruckmann, Esq.*
- LEONARD WALKER (1877-1964). *Nude.* Water-colour. *My Brother George.* Water-colour. *Chickens on a farm at Palling, Norfolk.* Water-colour. *Lowestoft—evening.* Water-colour. *Presented by F. Gordon Roe, Esq., F.S.A., F.R.Hist.S.*

2. DUTCH AND FLEMISH SCHOOLS

- WYBRAND HENDRIKS (1744-1831). *Landscape with Roman ruins.* Brush drawing in brown wash, over black lead, with touches of white heightening. *Purchased.*

3. ITALIAN SCHOOL

- MARCO RICCI (1676-1729/30). *View of Farm Buildings with a distant landscape.* Body-colour on leather. *Purchased.*

DEPARTMENT OF COINS AND MEDALS

Notable acquisitions, March to December 1964

- Purchased from Spink: a gold *dobla* of Enrique IV of Spain (1454-74). *Reg. no.* 1964, 3, 7.
- Presented by Brig. E. Brickman: six gold and four silver medals of the Royal and Ancient Golf Club of St. Andrews, Scotland. *Reg. no.* 1964, 3, 8.
- Presented by Capt. Morton C. Bulkley, San Francisco, U.S.A.: seven British Trade dollars. *Reg. no.* 1964, 7, 2.
- Purchased from Spink: a gold half-scripulum of the Roman emperor Valens (364-78) minted at Nicomedia. *Reg. no.* 1964, 7, 14.
- Presented by the President and Council, the Poetry Society: The Shakespeare Quatercentenary Medal issued by the Poetry Society. *Reg. no.* 1964, 8, 1.
- Purchased from Münzen und Medaillen, Basel, Switzerland: a rare silver stater of Sicyon, c. 400 B.C., showing the lion instead of the usual type of the Chimaera. *Reg. no.* 1964, 9, 9.
- Presented by Lord Crawford: A silver medal of the National Trust with portrait of Queen Elizabeth the Queen Mother. *Reg. no.* 1964, 10, 12.
- Purchased from Messrs. A. H. Baldwin & Sons: ten rare gold half-dinars of the Zurayids of Aden (A.D. 1098-1128). *Reg. no.* 1964, 10, 13.
- Presented by Dr. Levi Fox: a medal of Shakespeare's 4th centenary issued by the Calcutta Art Society. *Reg. no.* 1964, 11, 19.
- The bequest of the late Sir Allen George Clark of Braxted Park, Witham, Essex: consisting of 293 Roman, Greek, English, and American coins in gold, silver, and bronze. *Reg. no.* 1964, 12, 3.
- Purchased from Signor Carlo Buttafava, Milan, Italy: a gold medallion of the Roman emperor Licinius II minted at Aquileia in A.D. 319, with a reverse depicting the four seasons. *Reg. no.* 1964, 12, 4.
- Purchased from Messrs. B. A. Seaby: a *royal d'or* of Charles VII of France (1422-61), from the mint of Tours. *Reg. no.* 1964, 12, 6.

DEPARTMENT OF EGYPTIAN ANTIQUITIES

Acquisitions, July to December 1964

1. Fragment of a faience *ushabti*-figure bearing the cartouche of Queen Merymutmehytemweskheth (66665, Ht. 2½ in.). XXIInd Dynasty c. 900 B.C. *Presented by Mr. V. E. S. James.*
2. Bronze group representing the infant sun-god emerging from a lotus flower and receiving an offering from a man standing before him (66666, Ht. 5½ in.). Saite or Ptolemaic Period (after 600 B.C.). *Presented by M. O. Burchard.*
3. Sandstone lintel (66667 W. 3 ft. 2 in.) and fragmentary sandstone stela (66668, Ht. 5 ft. 5 in., W. 3 ft. 4 in.) mentioning the Viceroy of Kush, Hori. From the excavations of Professor Walter B. Emery at Buhen, XXth Dynasty c. 1150 B.C. *Presented by the Egypt Exploration Society.*

DEPARTMENT OF WESTERN ASIATIC ANTIQUITIES

Acquisitions, 1964

- 134362-65. Four bronze horse-bits with finials in the form of animal heads. From Amlash, NW. Persia, about 8th cent. B.C. *Purchased.*
- 134366-7. One complete and one fragmentary belt of sheet bronze with decoration. From Amlash, NW. Persia, c. 800 B.C. *Purchased.*
- 134368-72. Five ivories carved in relief with mythical, animal, hunting and combat motifs. 134372 shows warriors with Median style helmets. From Ziwiye, NW. Persia, c. 600 B.C. *Purchased.*
- 134373-4. Two glass cups, one with cut decoration, the other with protruding knobs. From Amlash, NW. Persia, Sassanian, 5th cent. A.D. *Purchased.*
- 134375-6. Two steatopygous female clay figurines. Hacilar type, Neolithic. *Purchased.*
- 134377-80. Four flat stylized anthropomorphic stone idols. From Anatolia, Early Bronze Age, 3rd millennium B.C. *Purchased.*
134382. Bronze statuette of Sassanian king of about 4th cent. B.C. *Purchased.*
- 134383-4. Fragments of ornamental gold strips with opposed lions bordered by eagle's heads in repoussé. From Ziwiye, NW. Persia, 7th cent. B.C. *Purchased.*
134386. Relief fragment in stone from scene showing the capitulation of Hamanu in Elam. From the Palace of Ashurbanipal at Nineveh, 7th cent. B.C. *Purchased.*
134387. Silver beaker with animal friezes in repoussé bordered by herring-bone and guilloché bands. From Marlik, NW. Persia, c. 800 B.C. *Purchased.*
- 134388-96. Nine cylinder seals in the Jemdet Nasr style. From Mesopotamia and peripheral regions, c. 3,000 B.C. *Purchased.*
- 134381, 134397-418. Twenty-three stamp seals of the Prehistoric Period. From Mesopotamia, Syria, and Anatolia. *Purchased.*
- 134419-30. Miscellaneous amulets, in zoomorphic and other forms, of the Prehistoric Period. From Mesopotamia and peripheral regions. *Purchased.*
134611. Bronze helmet decorated with winged sun disk and serpents. From Luristan, W. Persia, Urartian, 8th cent. B.C. *Purchased.*
134612. Vase in bone, in the form of a woman holding a bird. Head lost. Probably from Asia Minor, 5-4th cent. B.C. *Purchased.*
134613. Cylinder seal with animal file. Syrian, about 14th cent. B.C. *Purchased.*
134614. Stamp seal with figure of a bird and hieroglyphs. Hittite, of about 9th cent. B.C. *Purchased.*
- 134615-16. Two limestone slabs with funerary inscriptions in South Arabian script. From Thaj and Al-Hinnah, near Kuwait, about 1st cent. B.C. *Presented by Mrs. V. P. Dickson, C.B.E.*
134617. Spouted pot with wavy handles. From Jericho, Early Bronze Age. *Presented by Miss A. M. Thornton.*
134626. Silver ring with figures of lions and a bust of the Goddess Cybele, probably belonging to a priest of her cult. From Asia Minor, about 1st cent. B.C. *Purchased.*

DEPARTMENT OF GREEK AND ROMAN ANTIQUITIES

Acquisitions, July to December 1964

- Clay lamp, the disc decorated with a head of Galba in relief. L. $4\frac{1}{8}$ in. One of a series of 19th-cent. forgeries bearing portrait heads of Roman emperors. *Given by Mrs. Florece Deitz.* (1964, 7-10, 1.)
- Clay mould for a head of Medusa. Ht. $5\frac{1}{2}$ in. Greek, 2nd cent. B.C. (1964, 7-13, 1.)
- Glass jar with lid. Decorated with horizontal threads. Ht., including lid, $3\frac{1}{4}$ in. Roman, 2nd cent. A.D. (1964, 7-15, 1.)
- Marble votive relief of the god Men. Ht. 16 in. The god is represented in a niche holding a staff in his right hand, a pinecone in his left and resting his left foot on the head of a bull. Inscribed: *Μυαθόπου* *Καουαληνῶ Εὐχὴν Μηνί* Roman, 2nd cent. A.D. (1964, 7-21, 1.)
- Clay lamp, the disc decorated with a head of Caligula. L. $4\frac{1}{8}$ in. A 19th-cent. forgery from the same series as 1964, 7-10, 1. *Given by Mr. D. M. Bailey.* (1964, 10-15, 1.)
- Limestone seal with engraved linear decoration. L. $\frac{3}{4}$ in. Middle Minoan. (1964, 10-23, 1.)
- Conglomerate seal, unfinished, L. $1\frac{1}{8}$ in. Middle Minoan. (1964, 10-23, 2.)
- Clay lamp, the disc decorated with a scalloped shell. L. $3\frac{1}{8}$ in. Signed: ΕΙΡΗΝΝΙΟΣ. Roman, 3rd cent. A.D. *Given by Mr. D. M. Bailey.* (1964, 12-28, 1.)

DEPARTMENT OF BRITISH AND MEDIEVAL ANTIQUITIES

Acquisitions, August to December 1964

PREHISTORIC AND ROMANO-BRITISH ANTIQUITIES

- A core-scraper from Footscray, Kent, of Upper Palaeolithic technology. *Given by R. H. Chandler, Esq.* (1964, 10-4, 1.)
- A collection of Danish flint implements. *Given by Henry Dewey, Esq.* (1964, 10-5, 1 ff.)
- A large collection of stone and flint implements from Britain, Scandinavia, Switzerland, Malta, and elsewhere; bronze implements from Britain and Europe; and a small quantity of pottery. *Bequeathed by Dr. C. T. Trechmann.* (1964, 12-6, 1 ff.)
- Two stone implements made from waste flakes; found at the foot of Stake Pass, Langdale. *Given by Norman Barker, Esq.* (1964, 12-7, 1 and 2.)
- A large collection of stone and flint imple-

ments, mostly from foreign sites acquired by the late Sir Henry Wellcome. *Given by The Wellcome Trustees.* (1964, 12-8, 1 ff.)

Romano-British pottery from the Nene Valley. *Purchased (by contribution to the Water Newton Excavation Committee).* (1964, 12-9, 1 ff.)

EUROPEAN ANTIQUITIES

c. 400-C. 1500 A.D.

- A gold finger-ring with engraved figure personifying Constantinople and two Byzantine monograms. Byzantine, late-5th or 6th cent. *Bequeathed by the late Sir Allen George Clark.* (1964, 12-6, 1.)
- Sherds of 10th-cent. pottery from Kajice, Eastern Bohemia. *Given by D. M. Wilson, Esq.* (1964, 10-2.)

A bronze openwork knob with a beaded interlace decoration, 11th–12th cent. *Given by Mrs. Rosa Baker.* (1964, 12–2, 1.)

Sherds of 14th-cent. pottery from Pfaffen-schlag, Moravia. *Given by D. M. Wilson, Esq.* (1964, 10–2.)

EUROPEAN ANTIQUITIES

c. 1500–c. 1900 A.D.

A gold vinaigrette, with two panels set in cover and base made of gold repoussé openwork scenes on steel ground. The panels are Italian, early 16th cent.; the box is probably English, early 19th cent. *Purchased.* (1964, 12–5, 1.)

An iron clock movement, English or German 16th cent.; a lantern clock movement in wood with enamelled dial, by Le Fèvre,

French, 18th cent.; a condensing glass, used by engravers, watchmakers, &c., English, 18th–19th cent. *Given by P. G. Coole, Esq.* (1964, 12–2, 1–3.)

A 'delftware' tankard, painted in blue with a portrait medallion inscribed 'William Duke of Cumberland 1748'. A further inscription in blue is painted on the spreading foot-rim: 'Samuell & Mary Plege—1748.' Probably made at Lambeth in 1748. *Purchased.* (1964, 10–1, 1.)

A ceramic mug with square handle and two transfer-printed landscapes. Mark: Dog, tower, harp and three-leaf clover with ribbon inscribed BELLEEK. Made at Belleek, Co. Fermanagh, Ireland, c. 1860. *Given by The Misses Mary and Ruth McKittrick Loomis.* (1964, 12–1, 1.)

DEPARTMENT OF ORIENTAL ANTIQUITIES

Acquisitions, July to December 1964

CHINA

Wooden figure of the Bodhisattva, Kuan Yin, seated. Ht. 22 in., 13th cent. *Brooke Sewell Bequest Fund.* (1964, 7, 16, 1.)

Wooden figure of a seated monk formerly covered with painted lacquer. Ht. 35 in. 15th cent. *Brooke Sewell Bequest Fund.* (1964, 7, 17, 1.)

Hanging scroll painting 'Mountain Village in the Evening'—ink and light colours on paper, by Huang Hsiang-chien (1609–73). Dated 1656. Ht. 26½ in. W. 11½ in. *Brooke Sewell Bequest Fund.* (1964, 12, 12, 02.)

Hanging painting in ink on paper—landscape by Tung Pang-ta (1699–1769). Ht. 27½ in. W. 14½ in. *Brooke Sewell Bequest Fund.* (1964, 12, 12, 03.)

Hanging painting on paper—landscape painted at the age of 85 in 1948, by Huang Pin-hung (1864–1955). Ht. 34½ in.

W. 19½ in. *Presented by Mr. Chiang Er-shih.* (1964, 10, 10, 01.)

Pottery whistle with embossed decoration, covered by three-colour glazes. Diameter: 3 in. Liao dynasty (916–1124). (1964, 10, 16, 1.)

Carved red lacquer brushpot. Ht. 7¼ in. Wan-li period (1573–1619). (1964, 10, 19, 1.)

JAPAN

Hanging picture on silk of Kokuzō Bosatsu, (25 × 16½ in.) Late Kamakura, about 1300. (1964, 12, 12, 04.)

Hanging picture on silk, portrait of Jion Daishi. Ht. 62 in. W. 33 in. Early 14th cent. (1964, 7, 11, 01.)

Porcelain jug of German stoneware shape, decorated in underglaze blue in Chinese Transitional style. Ht. 6½ in. Arita: late 17th cent. (1964, 10, 20, 1.)

Pair of porcelain figures of a man and woman, decorated with enamels and gilding. Ht. 14.5 and 15.2 in. Arita; about 1710. (1964, 7, 15, 1, 2.)

Porcelain jar decorated inside with flowers in enamels and outside with lacquer in *somada* technique—copper lid. Ht. 4 in. K'ang-hsi period (1662–1722). Presented by Mrs. E. Lainson. (1964, 10, 17, 1.)

INDIA

Red terra-cotta plaque of a leaping warrior holding sword and shield. L. $10\frac{3}{8}$ in. Pala: 8th cent. Presented by Sir Arthur Dean, C.I.E., M.C., E.D. (1964, 10, 14, 1.)

Red sandstone figure of Ganeśa, seated in *lalitāsana*. Ht. 2 ft. 8 in. South-west Rajasthan: 9th cent. Brooke Sewell Fund. (1964, 12, 21, 1.)

Male sandstone head, bearded. Ht. $5\frac{5}{8}$ in. Southern Orissa: about 900. Brooke Sewell Fund. (1964, 12, 19, 1.)

Brass image of Krishna playing the flute. Ht. $5\frac{7}{10}$ in. Bengal: 16th cent. Brooke Sewell Fund. (1964, 12, 20, 1.)

Painting on cotton cloth of Sri Nathaji and worshippers with cows. ($68\frac{3}{4} \times 52$ in.) Udaipur: Nathdwara: about 1800. Brooke Sewell Fund. (1964, 7, 11, 02.)

TIBET

A gold plaque with turquoise inlay, ajouré and granulated ($2\frac{3}{10}$ in. square) and a pair of silver-gilt earrings mounted with turquoises and with gold pendants (L. c. 8 in.) 18th cent. A.D. (1964, 10, 15, 1, 2.)

Banner painting of the Bodhisattva Tara, seated and holding a lotus and waterpot (Ht. 2 ft. $2\frac{1}{2}$ in.). Early 17th cent. Presented by R. S. Jenyns, Esq. (1964, 12, 12, 01.)

CAMBODIA

A covered pottery jar with degraded felspathic

glaze. Ht. $7\frac{3}{10}$ in. 12th cent. Brooke Sewell Fund. (1964, 12, 22, 1.)

ISLAMIC

Pottery bowl painted in pale yellow lustre with the figure of a standing man inside and five circles containing hatching outside and the Arabic word *baraka* under the base, on a white tin glaze. Diam. $9\frac{1}{2}$ in. Mesopotamia: 10th cent. (1964, 7, 13, 1.)

Glass beaker with wheel-cut decoration of three birds in procession between raised bands. Ht. 4 in. East Persia: Nishapur: 9th cent. Brooke Sewell Fund. (1964, 10, 12, 1.)

Glass ewer with pear-shaped body and beak spout, and cross-hatched wheel-cut decoration; the high handle has a projecting thumb-piece. Ht. $6\frac{1}{2}$ in. Persia: 8th–10th cent. Brooke Sewell Fund. (1964, 12, 17, 1.)

Glass hanging lamp with trailed bands round the mouth and six loop handles on the shoulders. Ht. $5\frac{1}{2}$ in. Persia: 8th–10th cent. Brooke Sewell Fund. (1964, 12, 17, 2.)

Colourless glass straight-sided beaker with wheel-cut ornament in bevelled style. Ht. $5\frac{1}{2}$ in. Persia: 9th–10th cent. Brooke Sewell Fund. (1964, 12, 16, 1.)

Pottery cover painted in black under a turquoise glaze with figures of horsemen flanking a tree. Diam. 11 in. Syria: 14th cent. (1964, 10, 13, 2.)

Pottery cup with handle and globular fluted body, the flutings pierced and covered with transparent white glaze. Ht. $4\frac{3}{8}$ in. Persia: 12th cent. (1964, 7, 14, 1.)

Octagonal pottery bowl with moulded decoration, thulth inscription on sides against floral ground, and covered with white glaze, having translucent areas. Ht. 4 in. W. $5\frac{5}{8}$ in. Persia: 12th cent. (1964, 12, 15, 1.)

Pottery dish painted in underglaze blue with a flying crane amid floral scrolls. Diam.:

14 in. Persian: Kubatcha type: early 16th cent. (1964, 10, 13, 1.)
Six painted lacquer pen-boxes, three signed by the artists Mustafa, Muhmud b.

Mubarak, and Fathullah Shirazi, and dated 1853/4, 1869/70 and 1882+. L.: 8-9 in. Persian: 19th cent. (1964, 12, 18, 1, 6.)

DEPARTMENT OF ETHNOGRAPHY

Acquisitions for 1964

PURCHASES MARKED*

AFRICA

- A *komo* mask from the Bambara of Mali, an *egungun* mask from the Oyo Yoruba of Nigeria, and two female figures and a carved bird from the Idoma of Nigeria. *By exchange.*
A female figure from the Dogon and another from the Bambara, both of Mali, and a ritual whistle and cow horn, both decorated, from the Yoruba of Nigeria. *By exchange.*
A wooden *ibeji* figure with the adzes and knife used in carving it, by Ogunmole Falade of Iseyin, Northern Yorubaland, Western Nigeria. *Presented by J. Underwood, Esq.*
An ivory striker for use with an ivory double bell by the Oba of Benin, from the palace at Benin, Western Nigeria. *Presented by Lady Epstein.*
A pair of ivory figures from Benin, Western Nigeria. *Presented by A. M. Searle, Esq.*
*A bronze mask in the 'Enowe style' of the Lower Niger bronze industry, Western Nigeria.
A small collection of early types of beadwork from various South African tribes. *By exchange.*
A stone ball excavated at a depth of 30 feet near Nairobi, Kenya. *Presented by H. O'Neill, Esq.*

AMERICA

- A pottery figurine from the neighbourhood of

Oaxaca, Mexico. *Presented by R. Gamade, Esq.*

Three pottery vessels from Chiriqui province, Panama. *Presented by D. M. Imber, Esq.*

A wooden mask from the North-west Coast of America. *Presented by Mrs. A. W. F. Fuller through the National Art-Collections Fund.*

An ornamented basket, probably from the Pomo of California. *Presented by Mrs. G. Whitney.*

A pottery figurine and a pedestal bowl in Nicoya polychrome style, Costa Rica. *Presented by Mrs. G. Wilson.*

A set of three fire-pots from the Tukano Indians of North-west Brazil. *Presented by Dr. P. Hugh-Jones.*

A hafted stone hammer carved in the form of an animal's head. *Presented by Mrs. A. W. F. Fuller through the National Art-Collections Fund.*

ASIA

An ethnographical collection from India and the Malay States. *Presented by Mrs. B. M. Combie.*

A collection of Chinese shadow-puppets. *Presented by Dr. N. Lucas.*

A small technological series from Brunei, Borneo. *Collected by the British Museum Expedition to New Guinea, 1963-4.*

*An antique Kris from Surabaya, Java.

An ethnographical collection from the Tifalmin and other groups of the Telefomin Sub-District, Sepik District, and some items from the coastal areas of the Sepik District, Territory of New Guinea. *Collected by the British Museum Expedition to New Guinea, 1963-4.* Fragments of the hull of a sea-going canoe from Yakamul, on the coast of the Sepik District, Territory of New Guinea. *Presented by D. Waldon, Esq.*

*A small ethnographical collection including two masks from the Abelam, Maprik area, Sepik District, Territory of New Guinea.

*A carved wooden top section from a house post from the Western Iatmul, near Ambunti, Middle Sepik, Territory of New Guinea.

A carved wood feather box from the Maori of New Zealand. *Presented by Mrs. G. W. Russell.*



Little Goody Two Shoes

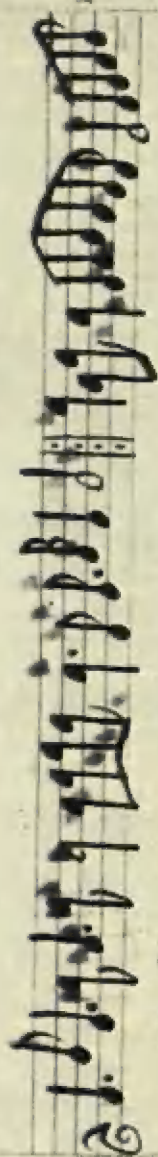
THE
HISTOR
OF
Little GOODY TWO-SHOES;
Otherwise called,
Mrs. MARGERY TWO-SHOES.

WITH
The Means by which she acquired her
Learning and Wisdom, and in conse-
quence thereof her Estate; set forth
at large for the Benefit of those,

*Who from a State of Rags and Dirt,
And having Shoes but half a Pair;
Their Fortune and their Fame would fix,
And galling in a Coach and Six.*

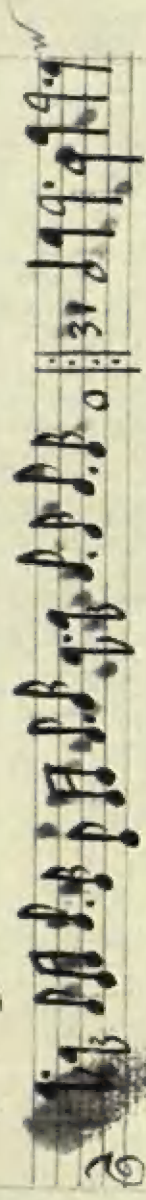
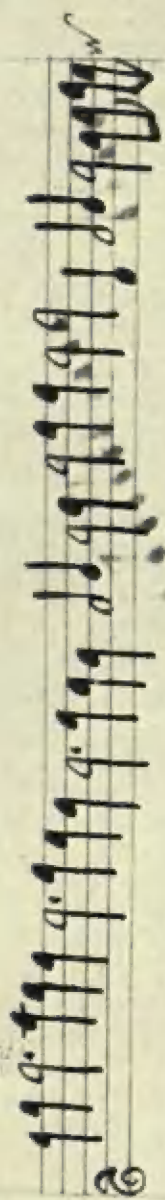
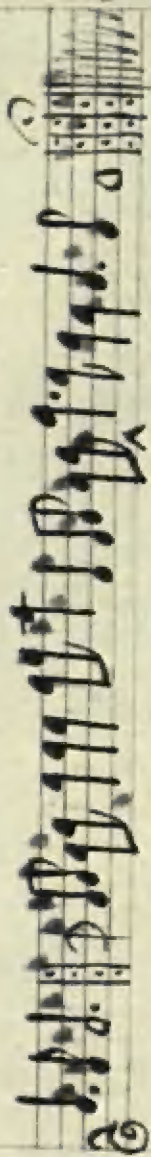
See the Original Manuscript in the Vatican
at Rome, and the Cuts by Michael Angelo.
Illustrated with the Comments of our
great modern Critics.

LONDON:
Printed for J. NEWBERRY, at the Bible and
Saw in St. Paul's Church-yard, 1765.
[Price Six-Pence.]

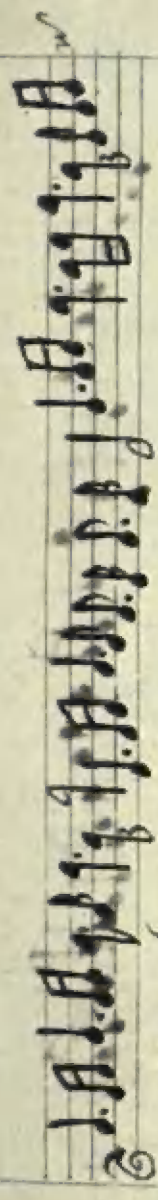


Adagio.

63



Adagio.



62

107

At Westminster schoole, the Monitor used
 to call the scholars by 6 of the clack
 in the Morning all winter long, and as
 soon as ever they heard his surgite they
 would skippe out of their beds and away
 to prayers: three or 4 Rakells for then
 lay many boys in one chamber, offering
 two that were bedfellows to be very
 nimble and hasty upon the call, and their
 bedd being placed under a great beame;
 they continue it so, as in the night in
 a dead sleepe, they fasten cords to the bedd
 and draw it up a great height; in the
 dark morning fearing the summons of the
 monitor, out springs one of one side,

XIX. ANECDOTES COLLECTED BY SIR NICHOLAS LE
 STRANGE Harley MS. 6395, f. 166



XX. PART OF A MAP OF SHERBORNE (DORSET) AND DISTRICT, 1569-74. Add. MS. 52422

futuros esse prenosas te supplices exorant,
 ut pro quibus effundere preces decreuim.
 quosq; ul' presens seculum adhuc incaute
 retinet uel futurum iam exutos corpore
 suscepit omnibus sanctis tuis interceden-
 tibus. pietatis tue clementia omnium re-
 lictorum suorum ueniam consequantur.
 Per dominum nostrum ihesum xpm
 filium tuum qui tecum uiuit et regnat in
 unitate spiritus sancti deus per omnia
 seculo seculorum. Amen. *R.* Domine ex-
 audi orationem meam. *R.* Et clamor me-
 us ad te perueniat. Exaudiat nos omni-
 potens misericors dominus Amen.



Terapit officium
 mortuorum. Ad ma-
 tunu. In uigilatorum.
R. Regem cu omnia
 uiuunt. Resurrexite ad re-
 muius. Psalmus.
 Exultemus
 domino. uibilemus.



XXII. RECENT ACQUISITIONS OF GREEK COINS
 Nos. 1-5 enlarged $\times 1\frac{1}{2}$, rest actual size. Nos. 2, 3, 5 gold, rest silver



XXIII. A GROUP OF FALSE ROMAN LAMPS



XXIV. CHINESE EXPORT PORCELAIN. CH' IEN LUNG PERIOD (1736-96)



XXV. CHINESE EXPORT PORCELAIN. CH'IENT LUNG PERIOD (1736-96)



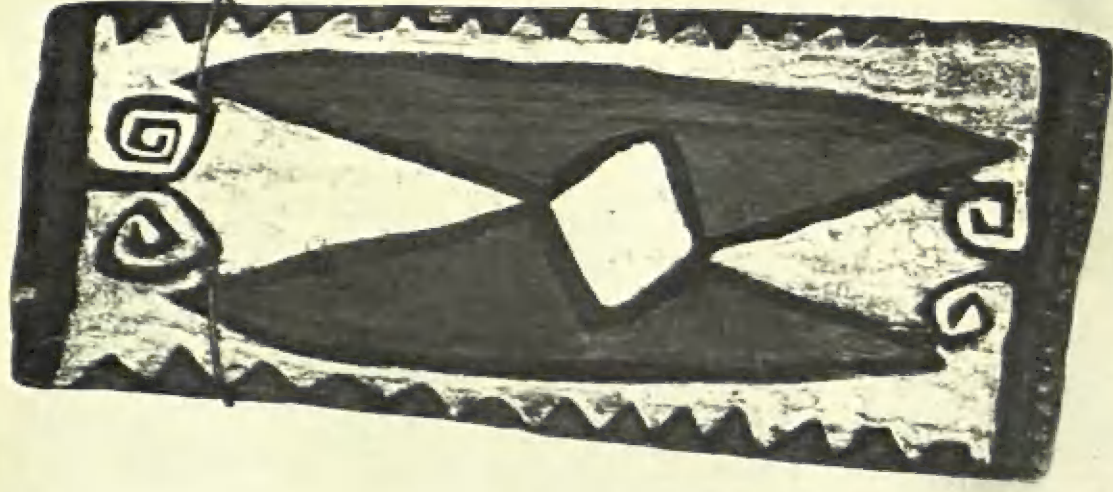
a



b



XXVII. CHINESE EXPORT PORCELAIN (1779)



XXVIII. *a.* A BOARD FROM THE CULT HOUSE AT BROLEMAVIP, UPPER TIFALMIN VALLEY (second to the left of the door opening in Pl. XXXI*b*). Length 8 ft. 4 in.

b. A WOODEN SHIELD FROM THE IFILKAMIN, UPPER TIFALMIN VALLEY. Height 4 ft. 8½ in.

c. A WOODEN SHIELD FROM THE URAPMIN, LOWER TIFALMIN VALLEY. Height 4 ft. 10½ in.



XXIX. UPPER TIFALMIN MEN



XXX. *a.* A WOKEIMIN FROM THE FLY RIVER HEADWATERS, ON A TRADING VISIT
TO THE UPPER TIFALMIN
b. PLANTING TARO WITH A DIGGING STICK



a



b

XXXI. *a.* BROLEMAVIP VILLAGE, UPPER TIFALMIN VALLEY
b. THE FRONT OF THE CULT HOUSE, BROLEMAVIP



XXXII. PORCELAIN EWER

THE BRITISH MUSEUM QUARTERLY NEWS SUPPLEMENT

APRIL TO JUNE 1965 No. 12

THE LION IN ASIA

From the earliest times the lion has had great symbolic importance in Asia. It is associated with divine or royal power from remote antiquity and is found as guardian of the temple gateway from Sumerian and Old Babylonian times. King Solomon sat on a throne on the steps of which were six pairs of lions, and thenceforward king and god are represented seated on lion thrones. The lion is the king of beasts and also the special quarry of the royal hunt, at least from Assyrian times. In Persia under the Achaemenids there is the symbolic confrontation of the king with the lion in personal combat. Parallel with this is the theme of the lion attacking the bull, transmitted from Hittite art probably through Urartean and Assyrian to Persia.

The lion as symbol of the king was transmitted to India, where it became the type of the Buddha as universal lord. The lion throne is found at Mathura, and in the art of Gandhara and Amaravati. Even earlier, in the Mauryan period, the lion is found on the Akśa columns as symbol of the voice of the Buddha proclaiming the law in the First Sermon at Sarnath, where the Wheel was supported by four lions seated back to back facing the four quarters.

Of unknown antiquity is the Lion (*leo*) as one of the signs of the zodiac, which is at least as old as the Sasanian period in Persia. This national dynasty revived the symbolism of the royal combat with a lion (see the silver dish of Bahram Gur, the royal hunter). In the Islamic period the lion was a royal symbol only rivalled by the eagle as a badge in heraldry.

In these countries of the Near East the lion had his habitat and was known. Not so in the Far East, to which he was introduced only as a rare gift from a western embassy and as the accepted vehicle of the Bodhisattva Manjuśrī. Even in China he was a guardian of temple or palace, becoming more and more remote in art from the natural beast. From Central Asia too was introduced the lion-mask in dance, whose wearer led the ritual temple dance which still survives in the Gagaku of Japan. Parallel with this, in popular miming is the Shishi dance performed there at the New Year and other festivals by lion-masked dancers, down to our own times. All these aspects of the long tradition of the Lion in Asia will be illustrated in the summer exhibition in the Gallery of Oriental Art, thanks to the co-operation of the Keepers of the Departments of Western Asiatic Antiquities, Oriental Printed Books and Manuscripts, and Coins and Medals, from widely scattered collections in the Museum.

The exhibition of sculpture, paintings and other representations of the Lion in Oriental Art will be open from 7 May 1965 to 25 September 1965.

MAGNA CARTA, 1215-1965

The Articles, or heads of agreement, presented to King John in 1215 by the barons who had rebelled against him, were sealed at Runnymede probably on 15 June, since this was the date given to Magna Carta, the full and formal text of the compact, which was first issued from the royal chancery a few days later.

As a contribution to the celebrations that are to take place elsewhere to commemorate the 750th Anniversary of these events, the Museum's usual Magna Carta Exhibition—displaced by building operations from its customary surroundings—will be put on view in the centre of the King's Library from 15th until 19th June.

The exhibition includes the actual document sealed at Runnymede and two of the four known copies of Magna Carta, in the form in which it was issued on this occasion.

BRITISH MUSEUM RADIO CARBON DATES AND THE BRITISH NEOLITHIC

All living things contain an extremely small proportion of a radioactive form of carbon ('radiocarbon' or 'carbon 14') in addition to the ordinary non-radioactive carbon which forms a major part of their structures. Whilst they are alive, this proportion remains constant, but when an organism dies, its level of radiocarbon dwindles at a known rate. Thus, from measurements of the residual radiocarbon in dead organic materials, it is possible to calculate the time which has elapsed since they were alive. The nature of radioactivity is such that the results cannot be expressed as finite calendar dates but rather as a span of years within which the true age probably lies. Despite this limitation, the results have proved invaluable to archaeological research.

Ten years ago the whole of the Neolithic period in Southern England was thought to lie in the first half of the second millennium, between 2000 and 1500 B.C. (Fig. 1). The Windmill Hill Culture, as it was then defined, fell into the earlier part of this period, starting shortly after 2000 B.C. and lasting for perhaps 300 years.

Compare this short time scale with the one prepared from dates obtained in the British Museum Research Laboratory (Fig. 2). The Neolithic period in Southern England far from being confined to 500 must have lasted well over 1,500 years. Through the Carbon 14 dates it is now known that the first farmers had begun to arrive well before 3000 B.C. The site which had been chosen as the type-site of the Culture, the Causewayed Camp on Windmill Hill, was built several centuries later. The Flint Mines at Grimes Graves in Norfolk belong to a still later phase.

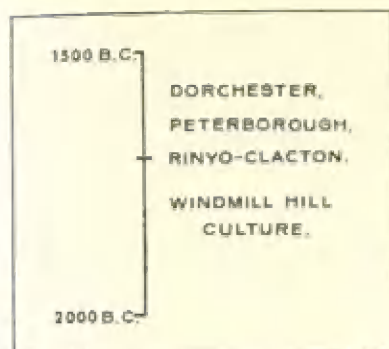


Figure 1

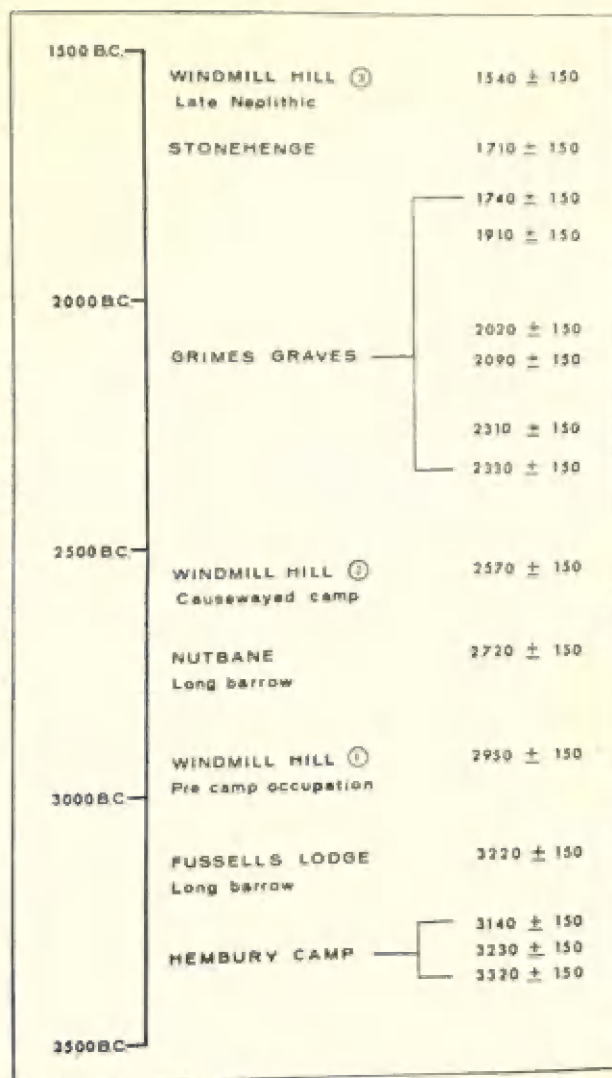


Figure 2

HENRY CHRISTY, A PIONEER OF ANTHROPOLOGY

Christy joined the Geological Society of London in 1858, the year when a British geological commission announced that it accepted the association of flint implements found with the bones of extinct animals in the Somme Valley and believed that this showed that man lived at the time when these animals, tigers and elephants and other mammals, roamed the plains of Northern France. Christy's own research in the French caves, carried out in association with the distinguished specialist in animal paleontology, Monsieur Edouard

Lartet, were to produce evidence of the comparable antiquity of the cave dwellers. The first joint publication of these collaborators is entitled (in French) *A note on new observations relative to the existence of man in the centre of France at an époque when that country was inhabited by the reindeer and by other animals which do not exist today.*

Lartet and Christy's excavations in the Dordogne district were the first methodical studies of human habitation deposits in the French caves. One of the main results of this work was the show that the caves were inhabited by prehistoric men living at a later period than the men whose stone tools were found with the extinct animals in Northern France. The zoological and archaeological evidence was simple. In Northern France the heavy flint implements called hand-axes were found with a wide range of extinct animals. In the caves, smaller and more delicate stone tools were found with other animals bones, including those of extinct species, and also those of living animals, especially of the reindeer, which was still in existence but had migrated to colder regions of the earth.

Most of the caves excavated by Christy's workmen contained great quantities of reindeer bones, and very little else, so that the idea was put forward that there was a main period of occupation of the caves associated with reindeer hunting—a period which is still called the Reindeer Age by French archaeologists. At one of the caves excavated by Christy's workmen, the cave of Le Moustier, there were heavy flint implements of hand-axe type, like those found in the Somme Valley but smaller in size; with these were animal bones like those found in the other caves but with much less reindeer than usual. From this the excavators concluded that they had found an intermediate stage between the first hand-axe makers and the Reindeer Age cave peoples. It seemed that in the earliest period, man lived in the open in Northern France and used a simple type of heavy general-purpose tool and weapon—the hand-axe. Later it grew cold and he started to live in caves. His hand-axes became smaller and more delicate. Finally, in the period when the reindeer was most abundant, man took to making a complex group of small flint implements and weapons, and others made of reindeer bone and antler. This basic sequence of events in prehistoric Europe has stood the test of time. Today it is believed that the Acheulean hand-axe culture of Northern France is at least 240,000 years old. The Mousterian culture about 50,000–60,000 years old and the Magdalenian culture, associated with the reindeer, about 10,000–15,000 years old.

Though there is reason to believe that Christy supported Lartet's excavations in the Pyrenees in 1860–61, it was only in the summer of 1863 that Christy himself decided to take part in the work himself, and greatly increased the scale of operations. It was during the 'last five months of 1863' (probably July–November while the weather was still mild) that the major reconnaissance work was carried out in the Dordogne caves. Lartet and Christy's preliminary report in the *Revue Archéologique* in 1864 stated that work during the period included excavations at Combo Grenal and Pey de L'Azé in the valley of the Dordogne, as well as at the caves of Gorge D'Enfer, Laugerie Haute and Laugerie Basse, the Les Eyzies cave (now known as the Abri Lartet), Le Moustier and La Madeleine, all in the Vézère valley, near Les Eyzies. Excavations continued at La Madeleine in 1864, though probably mainly in Christy's absence, and were still going on in May when he



Basalt Mask of the God Xipe Toteo, Mexico shown in the exhibition 'Henry Christy, a pioneer of archaeology' from 4 May 1965 in the King Edward VII gallery

showed some visitors round the cave. Lartet and Christy's work was by then becoming well known on both sides of the Channel. In May 1864 a group of distinguished geologists and antiquarians including Sir John Evans and A. W. Franks of the British Museum, were given a conducted tour of all the sites by Christy. They travelled down to Vézère by boat, calling at each cave in turn, which was the most convenient and speedy method of trans-

port in the Dordogne hills in the 1860s. The sketches commissioned by Christy for the *Reliquiae Aquitaniae*, the volume which he and Lartet never lived to complete, must date from about this period. They give some idea of the quiet and peaceful Dordogne countryside a hundred years ago.

Some idea of the scale of Christy's excavations is given by the hundreds of pieces of flint implements from La Madeleine, Les Eyzies and Le Moustier in the British Museum collections. This represents less than half the excavated collection, since a half was returned to France after publication, and it also does not include the animal bones, which, as they were food remains, were present in far greater quantity than the flint implements. Almost as important as the scale of operations was the methodical manner in which they were carried out. It is possible to criticize Lartet and Christy by today's standards on the grounds that they did not personally supervise the detailed work of digging over the whole period, but conducted the excavations at least in part from Paris and London. But we have no real evidence that this was the case. At any rate, Christy seems to have summered and wintered in the Dordogne in 1863. What is more important is the fact that everything found in the excavation which might have a bearing on the archaeology or geology of the cave-period was kept. The collections show that this was so. The Le Moustier specimens include large numbers of rounded flint pebbles, and flat slabs of limestone, which the excavators thought might be of archaeological significance. In fact they are quite unimportant. The specimens from the La Madeleine cave, on the other hand, include every one of the smallest flint chips and flakes from the piles of refuse of manufacture of flint implements found in the cave. This accounts for the fact that Lartet and Christy's excavations at La Madeleine contain microlithic flint implements, miniature tools, which were not recognised as belonging to this period for another sixty or seventy years. To excavate on this scale and retain everything must have been a slow and costly process, and it is for this reason that the later French excavations in the caves are so much more selective and less scientific than those of Lartet and Christy. It is not till after the 1914-18 war that comparably efficient excavations are carried out once more in the Dordogne.

Extract from the guide to the exhibition which will be open from early May.

COMMONPLACE-BOOK FROM THE TIME OF SHAKESPEARE

To commemorate the conclusion of the quatercentenary celebrations of the birth of Shakespeare, the British Museum has been enabled, by the generosity of the Pilgrim Trust, to purchase a remarkable commonplace-book dating from the end of the sixteenth century.

It is a small quarto volume of some seventy leaves, filled from cover to cover with extracts of all kinds, both poetry and prose, written in a great variety of hands. The earliest extracts appear to date from about 1597, the latest from 1628, and it is this earliest stratum which includes the most surprising item, an extract of six stanzas (forty-two lines) from Shakespeare's *Rape of Lucrece*, first printed in 1594. The extract, which ends with the words 'q(uo)d mr Shakespeare' consists of the address to the personified Opportunity which forms part of Lucrece's great speech in ll.764-1036. The interest lies not only in the fact that contemporary manuscript copies of any writings of Shakespeare are excessively rare, but also because two lines of the poem are completely different from the printed edition, and suggest the possibility that the extract itself may originally have been an independent poem by Shakespeare, which he incorporated, with suitable alterations, in the *Rape of Lucrece*.

This extract is by no means the only item of Shakespearean interest. Earlier in the volume is the text of a play, or rather entertainment, put on at a Cambridge college, apparently Trinity or St John's, at the end of 1597 or early in 1598. The text, partly in Latin and partly in English, is of the usual boisterous character of these productions, full of personal allusions. A long description of a personage celebrated for the redness of his nose and face at once recalls the character of Bardolph, and the similarities of language are remarkable; the same passage includes the line 'A nose, a nose, a Kingedome for a nose' parodying the line which Burbage made instantly famous in Richard III.

Among other miscellaneous items the manuscript contains nearly thirty manuscript poems; some are by well-known Elizabethan authors but most still await identification. Two of these poems are ascribed to a certain Richard Waferer, whose name also appears on the cover, possibly as owner. This name is of particular interest because a Francis Waferer married into the Arden family of which Shakespeare's mother was a member.

The above represents briefly the present state of the preliminary research that has been made into the manuscript's contents and history; further research will not be possible until the urgent steps now being taken for its preservation have been completed. When the book was received in the Museum some leaves were loose and the paper proved to be in poor condition, with ragged edges. The necessary work of strengthening the paper, repairing the leaves, and rebinding the manuscript are now in progress in the Museum Bindery.

In the meantime, the British Museum and the nation must express their gratitude to the Pilgrim Trust for a magnificent gesture made at a supremely appropriate moment.

The manuscript has been numbered Add. M. 52585.

VISITORS TO THE BRITISH MUSEUM

INCLUDING THE NEWSPAPER LIBRARY

1955	1956	1957	1958	1959	1960	1961	1962	1963	1964
663,067	726,896	707,308	724,963	752,826	805,846	945,660	1,046,248	1,116,420	1,262,975

DANTE ALIGHIERI, 1265-1321

Dante Alighieri was born in Florence in May 1265, the son of a lawyer, and probably studied at the universities of Florence, Bologna and Padua. A tradition that he also studied at Paris and Oxford is less well founded. He himself tells us in the *Convito* that the first two books which he studied were Cicero *On Friendship* and Boethius *On the Consolation of Philosophy*. In 1289 he served with the Florentine army on the battlefield of Campaldino. He soon began to write poetry, inspired with pure love for a beautiful lady named Bice (Beatrice) Portinari, whom he could only admire from afar since she was already married to a merchant named Simone dei Bardi. Beatrice died in June 1290, and in 1292 or 1293 Dante wrote his first book, the *Vita Nuova*, a mixture of prose and verse, which, with his collected poems the *Canzoniere*, contains some of the tenderest and finest poetry in Italian or any language. Dante was married in 1292 to Gemma Donati, with whom he was never happy; she had a reputation for being very bad-tempered. However, she bore Dante five sons and a daughter, two of the sons inheriting some of their father's poetic gifts. At the same time Dante entered public life in his native Florence, and in 1300 was chosen chief of the Priors, who at that time held supreme authority in the state. In the same year he was sent on an embassy to San Gimignano, but on 10 March 1302 he was banished from Florence for ever, as a result of the bitter and complicated factions which divided the city, when Dante was accused of various crimes (such as embezzlement) of which he was probably quite innocent. 1300 (Papal Jubilee year) is also the year in which he is taken to have had the vision which was destined to lead to the composition of the *Divine Comedy*, which is at once the poet's masterpiece and one of the greatest works in the world's literature. For the remaining nineteen years of his life he wandered from city to city in Tuscany and Northern Italy, spending much of his time as the guest of Can Grande della Scala, Lord of Verona. About 1304 he wrote a treatise on language, the *De Vulgari Eloquentia*; the *Convito* about 1308; the *De Monarchia* about 1309; and the *Divina Commedia* at intervals between about 1307 and 1319. Dante died at Ravenna in September, 1321, and is buried there. Repeated negotiations to bring his remains back to Florence always failed.

Giovanni Boccaccio, born in 1313, wrote a life of Dante about 1350, and in 1373 was appointed Lecturer on Dante at Florence. Boccaccio tells us that Dante was 'of middle height; and when he had reached maturity he went somewhat bowed, his gait grave and gentle, and ever clad in most seemly apparel, in such garb as befitted his ripe years. His face was long, his nose aquiline, and his eyes rather large than small; his jaws big, and the under lip protruding beyond the upper. His complexion was dark, his hair and beard thick, black, and curling, and his expression was ever melancholy and thoughtful.' (Rev. Philip H. Wicksteed's translation.)

In the *Divine Comedy* we find the entire medieval conception of theology, philosophy, astronomy, astrology, politics, and contemporary history. It is perhaps the poem which makes more intellectual demands on its readers than any other work of creative literature, and hence it has given rise to a prodigious quantity of commentary. Not ten years after Dante's death Guido Pisano wrote a commentary on the *Inferno*. Two of Dante's own sons,



CANTO SECONDO DELLA PRIMA CANTICA

I O giorno senandaua et laer bruno
 togleua glianimati che sono in terra
 dalle fatiche loro: et io solo uno
 Mapparecchiauo a sostener la guerra
 si del camino et si della pietate:
 che ritrarra la mente che non erra
 O muse o alto ingegno hor maiutate .
 o mente che scriuesti cio chio uidi
 qui si parra la tua nobilitate .

P Offiamo dire che el precedente capitolo sia stato
 quasi una propositione di tutta l'opera p la quale
 l'auctore non solamente dimostra con brieve pa
 role quello che per tutta l'opera habbia adire: Ma ancho
 ra la ragione perche tiene tale ordine. Destossi l'appeti
 to ricercando el suo bene et illuminato dalla ragione fug
 gi la felua: et saliuo al monte doue uedeua el sole . Ma p
 laua delle fiere; dalle quali gli fu uietato el salire. Il che
 significa che conosciuto ma non molto distintamente
 chel sommo bene consisteu in fruire idio: cercaua la co
 gnitione di quello nella uita ciuile doue regna la ragio
 ne inferiore: Laquale spesso e ingannata dal senso : Et
 doue essendo leuirtu ciuili non perfecte molto possono

le perturbationi dell'animo lequali cercando piacere honore et utile non seguitano el uero gaudio Ne ancho
 ra el uero utile che non si puo mai separe da l'honesto . Ne el uero honore elquale non e/ altro che la uera

From the Divina Commedia, Florence, 1481, with engravings after designs by Botticelli.

Pietro and Jacopo, are credited with commentaries on the *Divina Commedia*, which remained unpublished until comparatively modern times: but it is, to say the least, unproven that they were the true authors of these works. Benvenuto da Imola lectured on Dante for ten years at Bologna towards the end of the fourteenth century. Giovanni dei Bertoldi (known as Giovanni da Serravalle), Bishop of Fermo, wrote a vast commentary on the *Divina Commedia* in 1416-17. A manuscript of this work is shown in the present exhibition, and is of particular interest to English students since it claims that Dante studied at Oxford.

Cristoforo Landino of Florence, born in 1424, also wrote a great commentary on Dante which was first printed with the original text in the Florentine edition of 1481. Many other

commentaries followed, of which we may perhaps mention those of Alessandro Vellutello (born about 1480) first published in 1544 and, much later, Pompeo Venturi (1693-1752), first published anonymously at Lucca in 1732.

The *Divine Comedy* was first printed in three different editions in the same year, 1472, all of which are shown in the present exhibition. These early editions are plain texts without illustrations. The first edition to contain engravings is that of Florence, 1481, and the first to contain woodcuts is that of Brescia, 1487.

With the advent of printing, some strange tendencies in the fortune of Dante begin to appear. The *Divina Commedia* was printed in fourteen editions in the fifteenth century, all in Italy; but the only other work of his to appear before 1500 was the *Convito* which was printed once in Florence about 1490. No editions of the *Divina Commedia* appeared outside Italy before 1550 except at Lyons. In 1502 Aldus Manutius printed a pocket edition in his new italic type, and a Lyonnese counterfeit of this was published probably in 1503. Many other Italian editions followed throughout the sixteenth century, usually printed at Venice, although mention should be made of the Florentine edition produced in 1595 by members of the Accademia della Crusca, which was based on a study of nearly one hundred manuscripts and Aldus's edition of 1502. The first French translation of the *Comedy*, by Balthasar Grangier, was printed at Paris in 1596-7, but no Dante was published in England until Charles Rogers' translation of the *Inferno* in 1782, and no German translation appeared until 1767. A Spanish translation of the *Inferno* was printed at Burgos in 1515, but this was an isolated event in Dante studies in Spain right up to the nineteenth century.

The Dante Exhibition will be on view from April to June 1965.

Extract from the guide to the exhibition.

APPOINTMENTS

The Trustees of the British Museum have appointed Mr Gilbert Kenneth Jenkins to succeed the late Dr John Walker as Keeper of the Department of Coins and Medals in the British Museum. Mr Jenkins entered the service of the Trustees in 1947, and became a Deputy Keeper in 1956. He is an authority on the coinage of Ancient Greece.

The Trustees have also appointed Mr Robert Andrew Glendinning Carson to be Deputy Keeper in the Department. Mr Carson joined the staff of the Museum in 1947. His main work is on Roman coins, and he is the author of Volume VI of the British Museum Catalogue of Coins of the Roman Empire.

Mr Robert John Fulford has been appointed by the Trustees to be a Deputy Keeper in the Department of Printed Books. Mr Fulford entered the service of the Trustees in 1945, and since 1961 has been in charge of the Slavonic and East European Division of the Department of Printed Books.

The Trustees have also appointed Mr Glyn Munro Meredith-Owens to be Deputy Keeper in the Department of Oriental Printed Books and Manuscripts. Mr Meredith-Owens joined the staff of the Museum in 1949. He has been chiefly concerned with books

and manuscripts in Persian and Turkish and in other languages of the Iranian and Turkic groups, and is the author of works on these subjects.

Dr Reynold Alleyne Higgins has been appointed by the Trustees to be Deputy Keeper in the Department of Greek and Roman Antiquities. Dr Higgins joined the staff of the Museum in 1947. He is an authority on terracottas and has written two volumes of the British Museum Catalogue of them. He is also an expert on Greek and Roman jewellery.

THE BRITISH MUSEUM

GENERAL CATALOGUE OF PRINTED BOOKS

Photolithographic Edition to 1955

With the January 1965 despatch 208 volumes have been published. Publication began in October 1960 when the following eight volumes appeared: 52, 53, 54, 58, 59, 60, 61, 62

2nd despatch: January 1961, volumes 55, 56, 63, 67, 68, 69, 70, 71

3rd despatch: March 1961, volumes 57, 64, 65, 72, 73, 74, 75, 76

4th despatch: May 1961, volumes 77, 78, 79, 80, 81, 82, 83, 85

5th despatch: July 1961, volumes 86, 87, 88, 89, 90, 91, 92, 95

6th despatch: October 1961, volumes 84, 93, 94, 96, 97, 98, 99, 101

End of first subscription year completing 48 volumes.

7th despatch: December 1961, volumes 100, 102-8

8th despatch: February 1962, volumes 109-16

9th despatch: April 1962, volumes 117-24

10th despatch: June 1962, volumes 125-32

11th despatch: August 1962, volumes 133-40

12th despatch: October 1962, volumes 144-51

End of second subscription year completing 96 volumes

13th despatch: December 1962, volumes 152-9

14th despatch: January 1963, volumes 160-7

15th despatch: March 1963, volumes 66, 168-74

16th despatch: May 1963, volumes 175-82

17th despatch: July 1963, volumes 183-90

18th despatch: October 1963, volumes 191-8

End of third subscription year completing 144 volumes

19th despatch: December 1963, volumes 199-206

20th despatch: February 1964, volumes 207-14

21st despatch: April 1964, volumes 215-22

22nd despatch: June 1964, volumes 223-30

23rd despatch: August 1964, volumes 231-8

24th despatch: September 1964, volumes 141-3, 239-43

End of fourth subscription year completing 192 volumes

25th despatch: November 1964, volumes 245-52

26th despatch: January 1965, volumes 253-9, 261

(completing 208 vols.)

27th despatch: March 1965, volumes 1-4, 17, 18

28th despatch: May 1965, volumes 5-10

29th despatch: July 1965, volumes 11-16

30th despatch: September 1965, volumes 19-24

End of fifth subscription year completing 232 volumes

31st despatch: November 1965, volumes 25-30

32nd despatch: January 1966, volumes 31-36

33rd despatch: March 1966, volumes 37-42

34th despatch: May 1966, volumes 43-48

35th despatch: July 1966, volumes 49-51, 244, 260, 262, 263

Completion of set in 263 volumes

This series of five-yearly indexes provides a subject guide to British and Foreign works published since 1881 to be found in the department of Printed Books of the British Museum. The following volumes are still available:

SUBJECT INDEX OF MODERN BOOKS

1916-1920: Subject index of the books relating to the European war 1914-1918, acquired by the British Museum 1914-1920.
1922. viii + 196 pp., 10" × 6½" 12s 6d

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1953, vii + 1175 pp., 10" × 6½" £8 8s 0d

1946-1950 (four volumes)

vol. I = A-D, viii + 500 pp
vol. II = E-H, ii + 495 pp
vol. III = I-P, ii + 501 pp
vol. IV = Q-Z, ii + 371 pp

The 14th in the series, covering books acquired during the years 1946-1950, is the first to be produced by photolithography from the entries originally printed for the General Catalogue. 1961, 12" × 10" the set £24 0s 0d

For publication in 1965:

1956-1960 (six volumes)

vol. I = A-Ce
vol. II = Ch-E
vol. III = F-I
vol. IV = J-N
vol. V = O-R
vol. VI = S-Z

1965, 12" × 10" (details of price and length to be announced later)

Orders and enquiries should be addressed to

THE DIRECTOR (PUBLICATIONS), THE BRITISH MUSEUM, LONDON WC1

Mackays of Chatham

THE BRITISH MUSEUM QUARTERLY NEWS SUPPLEMENT

JULY TO SEPTEMBER 1965 No. 13

THE ROMANO-BRITISH MOSAIC PAVEMENT AT HINTON ST MARY, DORSET

The outstanding Early Christian Romano-British mosaic pavement of the fourth century A.D., discovered at Hinton St Mary, in Dorset, in 1963, has been purchased by the British Museum from Mr W. J. White.

The mosaic, which is in general remarkably well preserved, measures about 30 feet \times 20 feet, and is designed as a continuous floor in two large panels, to fit two interconnecting rooms. The smaller panel contains a damaged central roundel which represented Bellerophon spearing the Chimaera, with hunting scenes on either side. The second and larger panel includes four lunettes, three showing hunting scenes and one a tree. The outer corners of the larger panel each contain a man's head and shoulders. These four human figures may represent the Evangelists, or the four winds, or indeed both. In the centre of the panel is a roundel showing a male head with the Chi-Rho monogram (the Christian symbol) set behind it. It is difficult to see in this head anything other than a representation of Christ, and careful iconographic study by Professor J. M. C. Toynbee may be said to have established this.

After the discovery of the pavement, the site was scheduled as an ancient monument. A thorough exploratory excavation was carried out by the British Museum in 1964, directed by Mr K. S. Painter, F.S.A., of the Museum's Department of British and Medieval Antiquities, in consultation with Professor Sir Ian Richmond and with the co-operation of the Dorset County Museum, the Curator of which, Mr R. N. R. Peers, had supervised the original clearing of the pavement in 1963. The 1964 exploration revealed that the pavement belonged to a group of buildings which otherwise had been practically destroyed by stone robbers. The fine preservation of the pavement alone in a site otherwise very heavily robbed is remarkable. It was clear, however, that there were no other substantial remains such as would make it seem desirable to preserve the pavement in position, as has recently been successfully done by the Ministry of Public Building and Works in the case of the Roman villa at Lullingstone in Kent. The Museum, therefore, with the agreement of all interested parties, has acquired the pavement for the national collection. After careful conservation and restoration it is to be displayed prominently in the new exhibition, which will be opened after the completion of the rebuilding of the war-damaged Prehistoric and Romano-British galleries, which is now in progress. The pavement should be accessible to the public at the end of 1966.

MAGNA CARTA, 1215-1965

The Articles, or heads of agreement, presented to King John in 1215 by the barons who had rebelled against him, were sealed at Runnymede probably on 15 June, since this was the date given to Magna Carta, the full and formal text of the compact, which was first issued from the royal chancery a few days later.

As a contribution to the celebrations that are to take place elsewhere to commemorate the 750th Anniversary of these events, the Museum's usual Magna Carta Exhibition—displaced by building operations from its customary surroundings—will be put on view in the centre of the King's Library from 15th until 19th June.

The exhibition includes the actual document sealed at Runnymede and two of the four known copies of Magna Carta, in the form in which it was issued on this occasion.

BRITISH MUSEUM RADIO CARBON DATES AND THE BRITISH NEOLITHIC

All living things contain an extremely small proportion of a radioactive form of carbon ('radiocarbon' or 'carbon 14') in addition to the ordinary non-radioactive carbon which forms a major part of their structures. Whilst they are alive, this proportion remains constant, but when an organism dies, its level of radiocarbon dwindles at a known rate. Thus, from measurements of the residual radiocarbon in dead organic materials, it is possible to calculate the time which has elapsed since they were alive. The nature of radioactivity is such that the results cannot be expressed as finite calendar dates but rather as a span of years within which the true age probably lies. Despite this limitation, the results have proved invaluable to archaeological research.

Ten years ago the whole of the Neolithic period in Southern England was thought to lie in the first half of the second millennium, between 2000 and 1500 B.C. (Fig. 1). The Windmill Hill Culture, as it was then defined, fell into the earlier part of this period, starting shortly after 2000 B.C. and lasting for perhaps 300 years.

Compare this short time scale with the one prepared from dates obtained in the British Museum Research Laboratory (Fig. 2). The Neolithic period in Southern England far from being confined to 500 must have lasted well over 1,500 years. Through the Carbon 14 dates it is now known that the first farmers had begun to arrive well before 3000 B.C. The site which had been chosen as the type-site of the Culture, the Causewayed Camp on Windmill Hill, was built several centuries later. The Flint Mines at Grimes Graves in Norfolk belong to a still later phase.

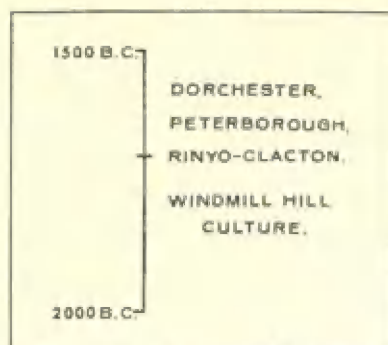


Figure 1

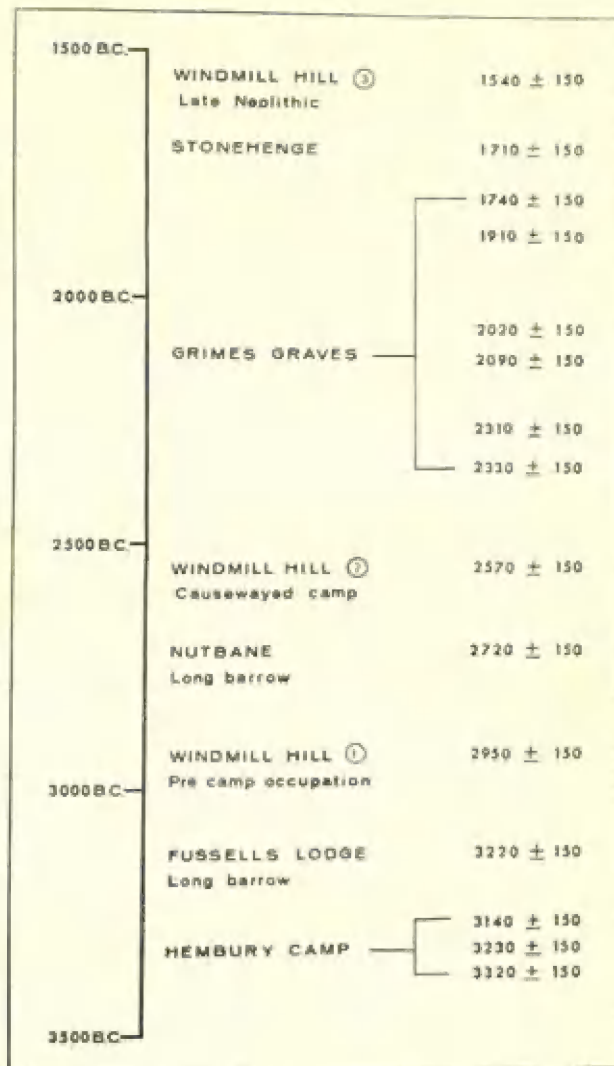


Figure 2

HENRY CHRISTY, A PIONEER OF ANTHROPOLOGY

Christy joined the Geological Society of London in 1858, the year when a British geological commission announced that it accepted the association of flint implements found with the bones of extinct animals in the Somme Valley and believed that this showed that man lived at the time when these animals, tigers and elephants and other mammals, roamed the plains of Northern France. Christy's own research in the French caves, carried out in association with the distinguished specialist in animal paleontology, Monsieur Edouard

Lartet, were to produce evidence of the comparable antiquity of the cave dwellers. The first joint publication of these collaborators is entitled (in French) *A note on new observations relative to the existence of man in the centre of France at an epoch when that country was inhabited by the reindeer and by other animals which do not exist today.*

Lartet and Christy's excavations in the Dordogne district were the first methodical studies of human habitation deposits in the French caves. One of the main results of this work was the show that the caves were inhabited by prehistoric men living at a later period than the men whose stone tools were found with the extinct animals in Northern France. The zoological and archaeological evidence was simple. In Northern France the heavy flint implements called hand-axes were found with a wide range of extinct animals. In the caves, smaller and more delicate stone tools were found with other animals bones, including those of extinct species, and also those of living animals, especially of the reindeer, which was still in existence but had migrated to colder regions of the earth.

Most of the caves excavated by Christy's workmen contained great quantities of reindeer bones, and very little else, so that the idea was put forward that there was a main period of occupation of the caves associated with reindeer hunting—a period which is still called the Reindeer Age by French archaeologists. At one of the caves excavated by Christy's workmen, the cave of Le Moustier, there were heavy flint implements of hand-axe type, like those found in the Somme Valley but smaller in size; with these were animal bones like those found in the other caves but with much less reindeer than usual. From this the excavators concluded that they had found an intermediate stage between the first hand-axe makers and the Reindeer Age cave peoples. It seemed that in the earliest period, man lived in the open in Northern France and used a simple type of heavy general-purpose tool and weapon—the hand-axe. Later it grew cold and he started to live in caves. His hand-axes became smaller and more delicate. Finally, in the period when the reindeer was most abundant, man took to making a complex group of small flint implements and weapons, and others made of reindeer bone and antler. This basic sequence of events in prehistoric Europe has stood the test of time. Today it is believed that the Acheulean hand-axe culture of Northern France is at least 240,000 years old. The Mousterian culture about 50,000–60,000 years old and the Magdalenian culture, associated with the reindeer, about 10,000–15,000 years old.

Though there is reason to believe that Christy supported Lartet's excavations in the Pyrenees in 1860–61, it was only in the summer of 1863 that Christy himself decided to take part in the work himself, and greatly increased the scale of operations. It was during the 'last five months of 1863' (probably July–November while the weather was still mild) that the major reconnaissance work was carried out in the Dordogne caves. Lartet and Christy's preliminary report in the *Revue Archéologique* in 1864 stated that work during the period included excavations at Combo Grenal and Pey de L'Aze in the valley of the Dordogne, as well as at the caves of Gorge D'Enfer, Laugerie Haute and Laugerie Basse, the Les Eyzies cave (now known as the Abri Lartet), Le Moustier and La Madeleine, all in the Vézère valley, near Les Eyzies. Excavations continued at La Madeleine in 1864, though probably mainly in Christy's absence, and were still going on in May when he



Basalt Mask of the God Xipe Toteo, Mexico shown in the exhibition 'Henry Christy, a pioneer of archaeology' from 4 May 1965 in the King Edward VII gallery

showed some visitors round the cave. Lartet and Christy's work was by then becoming well known on both sides of the Channel. In May 1864 a group of distinguished geologists and antiquarians including Sir John Evans and A. W. Franks of the British Museum, were given a conducted tour of all the sites by Christy. They travelled down to Vézère by boat, calling at each cave in turn, which was the most convenient and speedy method of trans-

port in the Dordogne hills in the 1860s. The sketches commissioned by Christy for the *Reliquiae Aquitaniae*, the volume which he and Lartet never lived to complete, must date from about this period. They give some idea of the quiet and peaceful Dordogne countryside a hundred years ago.

Some idea of the scale of Christy's excavations is given by the hundreds of pieces of flint implements from La Madeleine, Les Eyzies and Le Moustier in the British Museum collections. This represents less than half the excavated collection, since a half was returned to France after publication, and it also does not include the animal bones, which, as they were food remains, were present in far greater quantity than the flint implements. Almost as important as the scale of operations was the methodical manner in which they were carried out. It is possible to criticize Lartet and Christy by today's standards on the grounds that they did not personally supervise the detailed work of digging over the whole period, but conducted the excavations at least in part from Paris and London. But we have no real evidence that this was the case. At any rate, Christy seems to have summered and wintered in the Dordogne in 1863. What is more important is the fact that everything found in the excavation which might have a bearing on the archaeology or geology of the cave-period was kept. The collections show that this was so. The Le Moustier specimens include large numbers of rounded flint pebbles, and flat slabs of limestone, which the excavators thought might be of archaeological significance. In fact they are quite unimportant. The specimens from the La Madeleine cave, on the other hand, include every one of the smallest flint chips and flakes from the piles of refuse of manufacture of flint implements found in the cave. This accounts for the fact that Lartet and Christy's excavations at La Madeleine contain microlithic flint implements, miniature tools, which were not recognised as belonging to this period for another sixty or seventy years. To excavate on this scale and retain everything must have been a slow and costly process, and it is for this reason that the later French excavations in the caves are so much more selective and less scientific than those of Lartet and Christy. It is not till after the 1914-18 war that comparably efficient excavations are carried out once more in the Dordogne.

Extract from the guide to the exhibition which will be open from early May.

COMMONPLACE-BOOK FROM THE TIME OF SHAKESPEARE

To commemorate the conclusion of the quatercentenary celebrations of the birth of Shakespeare, the British Museum has been enabled, by the generosity of the Pilgrim Trust, to purchase a remarkable commonplace-book dating from the end of the sixteenth century.

It is a small quarto volume of some seventy leaves, filled from cover to cover with extracts of all kinds, both poetry and prose, written in a great variety of hands. The earliest extracts appear to date from about 1597, the latest from 1628, and it is this earliest stratum which includes the most surprising item, an extract of six stanzas (forty-two lines) from Shakespeare's *Rape of Lucrece*, first printed in 1594. The extract, which ends with the words 'q(uo)d mr Shakespeare' consists of the address to the personified Opportunity which forms part of Lucrece's great speech in ll.764-1036. The interest lies not only in the fact that contemporary manuscript copies of any writings of Shakespeare are excessively rare, but also because two lines of the poem are completely different from the printed edition, and suggest the possibility that the extract itself may originally have been an independent poem by Shakespeare, which he incorporated, with suitable alterations, in the *Rape of Lucrece*.

This extract is by no means the only item of Shakespearean interest. Earlier in the volume is the text of a play, or rather entertainment, put on at a Cambridge college, apparently Trinity or St John's, at the end of 1597 or early in 1598. The text, partly in Latin and partly in English, is of the usual boisterous character of these productions, full of personal allusions. A long description of a personage celebrated for the redness of his nose and face at once recalls the character of Bardolph, and the similarities of language are remarkable; the same passage includes the line 'A nose, a nose, a Kingedome for a nose' parodying the line which Burbage made instantly famous in *Richard III*.

Among other miscellaneous items the manuscript contains nearly thirty manuscript poems; some are by well-known Elizabethan authors but most still await identification. Two of these poems are ascribed to a certain Richard Waferer, whose name also appears on the cover, possibly as owner. This name is of particular interest because a Francis Waferer married into the Arden family of which Shakespeare's mother was a member.

The above represents briefly the present state of the preliminary research that has been made into the manuscript's contents and history; further research will not be possible until the urgent steps now being taken for its preservation have been completed. When the book was received in the Museum some leaves were loose and the paper proved to be in poor condition, with ragged edges. The necessary work of strengthening the paper, repairing the leaves, and rebinding the manuscript are now in progress in the Museum Bindery.

In the meantime, the British Museum and the nation must express their gratitude to the Pilgrim Trust for a magnificent gesture made at a supremely appropriate moment.

The manuscript has been numbered Add. M. 52585.

VISITORS TO THE BRITISH MUSEUM

INCLUDING THE NEWSPAPER LIBRARY

1955	1956	1957	1958	1959	1960	1961	1962	1963	1964
663,067	726,896	707,308	724,963	752,826	805,846	945,660	1,046,248	1,116,420	1,262,975

DANTE ALIGHIERI, 1265-1321

Dante Alighieri was born in Florence in May 1265, the son of a lawyer, and probably studied at the universities of Florence, Bologna and Padua. A tradition that he also studied at Paris and Oxford is less well founded. He himself tells us in the *Convito* that the first two books which he studied were Cicero *On Friendship* and Boethius *On the Consolation of Philosophy*. In 1289 he served with the Florentine army on the battlefield of Campaldino. He soon began to write poetry, inspired with pure love for a beautiful lady named Bice (Beatrice) Portinari, whom he could only admire from afar since she was already married to a merchant named Simone dei Bardi. Beatrice died in June 1290, and in 1292 or 1293 Dante wrote his first book, the *Vita Nuova*, a mixture of prose and verse, which, with his collected poems the *Canzoniere*, contains some of the tenderest and finest poetry in Italian or any language. Dante was married in 1292 to Gemma Donati, with whom he was never happy; she had a reputation for being very bad-tempered. However, she bore Dante five sons and a daughter, two of the sons inheriting some of their father's poetic gifts. At the same time Dante entered public life in his native Florence, and in 1300 was chosen chief of the Priors, who at that time held supreme authority in the state. In the same year he was sent on an embassy to San Gimignano, but on 10 March 1302 he was banished from Florence for ever, as a result of the bitter and complicated factions which divided the city, when Dante was accused of various crimes (such as embezzlement) of which he was probably quite innocent. 1300 (Papal Jubilee year) is also the year in which he is taken to have had the vision which was destined to lead to the composition of the *Divine Comedy*, which is at once the poet's masterpiece and one of the greatest works in the world's literature. For the remaining nineteen years of his life he wandered from city to city in Tuscany and Northern Italy, spending much of his time as the guest of Can Grande della Scala, Lord of Verona. About 1304 he wrote a treatise on language, the *De Vulgari Eloquentia*; the *Convito* about 1308; the *De Monarchia* about 1309; and the *Divina Commedia* at intervals between about 1307 and 1319. Dante died at Ravenna in September, 1321, and is buried there. Repeated negotiations to bring his remains back to Florence always failed.

Giovanni Boccaccio, born in 1313, wrote a life of Dante about 1350, and in 1373 was appointed Lecturer on Dante at Florence. Boccaccio tells us that Dante was 'of middle height; and when he had reached maturity he went somewhat bowed, his gait grave and gentle, and ever clad in most seemly apparel, in such garb as befitted his ripe years. His face was long, his nose aquiline, and his eyes rather large than small; his jaws big, and the under lip protruding beyond the upper. His complexion was dark, his hair and beard thick, black, and curling, and his expression was ever melancholy and thoughtful.' (Rev. Philip H. Wicksteed's translation.)

In the *Divine Comedy* we find the entire medieval conception of theology, philosophy, astronomy, astrology, politics, and contemporary history. It is perhaps the poem which makes more intellectual demands on its readers than any other work of creative literature, and hence it has given rise to a prodigious quantity of commentary. Not ten years after Dante's death Guido Pisano wrote a commentary on the *Inferno*. Two of Dante's own sons,



CANTO SECONDO DELLA PRIMA CANTICA

I O giorno senandaua et laer bruno
 to gleua gli animali che sono in terra
 dalle fatiche loro: et io solo uno
 Mapparecchiauo a sostener la guerra
 si del camino et si della pietate:
 che ritrarra la mente che non erra
O muse o alto ingegno hor maiutate .
 o mente che scriuesti cio chio uidi
 qui si parra la tua nobilitate .

le perturbationi dell'animo lequali cercando piacere honore et utile non seguitano el uero gaudio Ne anchora el uero utile che non si puo mai seperare da l'onesto. Ne el uero honore elquale non e/ altro che la uera

P Ossiamo dire che el precedente capitolo sia stato quasi una proposizione di tutta l'opera p laquale l'auctore non solamente dimostra con brieve parole quello che per tutta l'opera habbia adire; Ma anchora la ragione perche tiene tale ordine. Destossi l'appetito ricercando el suo bene et illuminato dalla ragione fuggi la felua: et saliuo al monte doue uedeua el sole. Ma p l'aua delle fiere: dalle quali gli fu uietato el salire. Il che significa che conosciuto ma non molto distintamente chel sommo bene consisteu in fruire idio: cercaua la cognitione di quello nella uita ciuile doue regna la ragione inferiore: Laquale spesso e/ ingannata dal senso: Et doue essendo le uirtu ciuili non perfecte molto possono

From the Divina Commedia, Florence, 1481, with engravings after designs by Botticelli.

Pietro and Jacopo, are credited with commentaries on the *Divina Commedia*, which remained unpublished until comparatively modern times: but it is, to say the least, unproven that they were the true authors of these works. Benvenuto da Imola lectured on Dante for ten years at Bologna towards the end of the fourteenth century. Giovanni dei Bertoldi (known as Giovanni da Serravalle), Bishop of Fermo, wrote a vast commentary on the *Divina Commedia* in 1416-17. A manuscript of this work is shown in the present exhibition, and is of particular interest to English students since it claims that Dante studied at Oxford.

Cristoforo Landino of Florence, born in 1424, also wrote a great commentary on Dante which was first printed with the original text in the Florentine edition of 1481. Many other

commentaries followed, of which we may perhaps mention those of Alessandro Vellutello (born about 1480) first published in 1544 and, much later, Pompeo Venturi (1693-1752), first published anonymously at Lucca in 1732.

The *Divine Comedy* was first printed in three different editions in the same year, 1472, all of which are shown in the present exhibition. These early editions are plain texts without illustrations. The first edition to contain engravings is that of Florence, 1481, and the first to contain woodcuts is that of Brescia, 1487.

With the advent of printing, some strange tendencies in the fortune of Dante begin to appear. The *Divina Commedia* was printed in fourteen editions in the fifteenth century, all in Italy; but the only other work of his to appear before 1500 was the *Convito* which was printed once in Florence about 1490. No editions of the *Divina Commedia* appeared outside Italy before 1550 except at Lyons. In 1502 Aldus Manutius printed a pocket edition in his new italic type, and a Lyonnese counterfeit of this was published probably in 1503. Many other Italian editions followed throughout the sixteenth century, usually printed at Venice, although mention should be made of the Florentine edition produced in 1595 by members of the Accademia della Crusca, which was based on a study of nearly one hundred manuscripts and Aldus's edition of 1502. The first French translation of the *Comedy*, by Balthasar Grangier, was printed at Paris in 1596-7, but no Dante was published in England until Charles Rogers' translation of the *Inferno* in 1782, and no German translation appeared until 1767. A Spanish translation of the *Inferno* was printed at Burgos in 1515, but this was an isolated event in Dante studies in Spain right up to the nineteenth century.

The Dante Exhibition will be on view from April to June 1965.

Extract from the guide to the exhibition.

APPOINTMENTS

The Trustees of the British Museum have appointed Mr Gilbert Kenneth Jenkins to succeed the late Dr John Walker as Keeper of the Department of Coins and Medals in the British Museum. Mr Jenkins entered the service of the Trustees in 1947, and became a Deputy Keeper in 1956. He is an authority on the coinage of Ancient Greece.

The Trustees have also appointed Mr Robert Andrew Glendinning Carson to be Deputy Keeper in the Department. Mr Carson joined the staff of the Museum in 1947. His main work is on Roman coins, and he is the author of Volume VI of the British Museum Catalogue of Coins of the Roman Empire.

Mr Robert John Fulford has been appointed by the Trustees to be a Deputy Keeper in the Department of Printed Books. Mr Fulford entered the service of the Trustees in 1945, and since 1961 has been in charge of the Slavonic and East European Division of the Department of Printed Books.

The Trustees have also appointed Mr Glyn Munro Meredith-Owens to be Deputy Keeper in the Department of Oriental Printed Books and Manuscripts. Mr Meredith-Owens joined the staff of the Museum in 1949. He has been chiefly concerned with books

and manuscripts in Persian and Turkish and in other languages of the Iranian and Turkic groups, and is the author of works on these subjects.

Dr Reynold Alleyne Higgins has been appointed by the Trustees to be Deputy Keeper in the Department of Greek and Roman Antiquities. Dr Higgins joined the staff of the Museum in 1947. He is an authority on terracottas and has written two volumes of the British Museum Catalogue of them. He is also an expert on Greek and Roman jewellery.

THE BRITISH MUSEUM

GENERAL CATALOGUE OF PRINTED BOOKS

Photolithographic Edition to 1955

With the January 1965 despatch 208 volumes have been published. Publication began in October 1960 when the following eight volumes appeared: 52, 53, 54, 58, 59, 60, 61, 62

2nd despatch: January 1961, volumes 55, 56, 63,
67, 68, 69, 70, 71

3rd despatch: March 1961, volumes 57, 64, 65,
72, 73, 74, 75, 76

4th despatch: May 1961, volumes 77, 78, 79, 80,
81, 82, 83, 85

5th despatch: July 1961, volumes 86, 87, 88, 89,
90, 91, 92, 95

6th despatch: October 1961, volumes 84, 93, 94,
96, 97, 98, 99, 101

End of first subscription year completing 48
volumes.

7th despatch: December 1961, volumes 100,
102-8

8th despatch: February 1962, volumes 109-16

9th despatch: April 1962, volumes 117-24

10th despatch: June 1962, volumes 125-32

11th despatch: August 1962, volumes 133-40

12th despatch: October 1962, volumes 144-51

End of second subscription year completing
96 volumes

13th despatch: December 1962, volumes 152-9

14th despatch: January 1963, volumes 160-7

15th despatch: March 1963, volumes 66, 168-74

16th despatch: May 1963, volumes 175-82

17th despatch: July 1963, volumes 183-90

18th despatch: October 1963, volumes 191-8

End of third subscription year completing
144 volumes

19th despatch: December 1963, volumes 199-
206

20th despatch: February 1964, volumes 207-14

21st despatch: April 1964, volumes 215-22

22nd despatch: June 1964, volumes 223-30

23rd despatch: August 1964, volumes 231-8

24th despatch: September 1964, volumes 141-3,
239-43

End of fourth subscription year completing
192 volumes

25th despatch: November 1964, volumes 245-52

26th despatch: January 1965, volumes 253-9,
261

(completing 208 vols.)

27th despatch: March 1965, volumes 1-4, 17, 18

28th despatch: May 1965, volumes 5-10

29th despatch: July 1965, volumes 11-16

30th despatch: September 1965, volumes 19-24

End of fifth subscription year completing
232 volumes

31st despatch: November 1965, volumes 25-30

32nd despatch: January 1966, volumes 31-36

33rd despatch: March 1966, volumes 37-42

34th despatch: May 1966, volumes 43-48

35th despatch: July 1966, volumes 49-51, 244,
260, 262, 263

Completion of set in 263 volumes

This series of five-yearly indexes provides a subject guide to British and Foreign works published since 1881 to be found in the department of Printed Books of the British Museum. The following volumes are still available:

SUBJECT INDEX OF MODERN BOOKS

1916-1920: Subject index of the books relating to the European war 1914-1918, acquired by the British Museum 1914-1920. 1922. viii + 196 pp., 10" × 6½" 12s 6d

1941-1945

1953, vii + 1175 pp., 10" × 6½" £8 8s 0d

1946-1950 (four volumes)

vol. I = A-D, viii + 500 pp

vol. II = E-H, ii + 495 pp

vol. III = I-P, ii + 501 pp

vol. IV = Q-Z, ii + 371 pp

The 14th in the series, covering books acquired during the years 1946-1950, is the first to be produced by photolithography from the entries originally printed for the General Catalogue. 1961, 12" × 10" the set £24 0s 0d

For publication in 1965:

1956-1960 (six volumes)

vol. I = A-Ce

vol. II = Ch-E

vol. III = F-I

vol. IV = J-N

vol. V = O-R

vol. VI = S-Z

1965, 12" × 10" (details of price and length to be announced later)

Orders and enquiries should be addressed to

THE DIRECTOR (PUBLICATIONS), THE BRITISH MUSEUM, LONDON WC1

Mackays of Chatham

THE BRITISH MUSEUM QUARTERLY NEWS SUPPLEMENT

JULY TO SEPTEMBER 1965 *No. 13*

THE ROMANO-BRITISH MOSAIC PAVEMENT AT HINTON ST MARY, DORSET

The outstanding Early Christian Romano-British mosaic pavement of the fourth century A.D., discovered at Hinton St Mary, in Dorset, in 1963, has been purchased by the British Museum from Mr W. J. White.

The mosaic, which is in general remarkably well preserved, measures about 30 feet \times 20 feet, and is designed as a continuous floor in two large panels, to fit two interconnecting rooms. The smaller panel contains a damaged central roundel which represented Bellerophon spearing the Chimaera, with hunting scenes on either side. The second and larger panel includes four lunettes, three showing hunting scenes and one a tree. The outer corners of the larger panel each contain a man's head and shoulders. These four human figures may represent the Evangelists, or the four winds, or indeed both. In the centre of the panel is a roundel showing a male head with the Chi-Rho monogram (the Christian symbol) set behind it. It is difficult to see in this head anything other than a representation of Christ, and careful iconographic study by Professor J. M. C. Toynbee may be said to have established this.

After the discovery of the pavement, the site was scheduled as an ancient monument. A thorough exploratory excavation was carried out by the British Museum in 1964, directed by Mr K. S. Painter, F.S.A., of the Museum's Department of British and Medieval Antiquities, in consultation with Professor Sir Ian Richmond and with the co-operation of the Dorset County Museum, the Curator of which, Mr R. N. R. Peers, had supervised the original clearing of the pavement in 1963. The 1964 exploration revealed that the pavement belonged to a group of buildings which otherwise had been practically destroyed by stone robbers. The fine preservation of the pavement alone in a site otherwise very heavily robbed is remarkable. It was clear, however, that there were no other substantial remains such as would make it seem desirable to preserve the pavement in position, as has recently been successfully done by the Ministry of Public Building and Works in the case of the Roman villa at Lullingstone in Kent. The Museum, therefore, with the agreement of all interested parties, has acquired the pavement for the national collection. After careful conservation and restoration it is to be displayed prominently in the new exhibition, which will be opened after the completion of the rebuilding of the war-damaged Prehistoric and Romano-British galleries, which is now in progress. The pavement should be accessible to the public at the end of 1966.

TEMPORARY EXHIBITIONS:

MASTERPIECES OF THE PRINT ROOM

An exhibition selected from the permanent collection of prints and drawings, covering the fifteenth to nineteenth centuries

16 July 1965 to 10 January 1966 in the Department of Prints and Drawings

THE LION IN ASIA

until the end of August in the Gallery of Oriental Art

HENRY CHRISTY, A PIONEER OF ANTHROPOLOGY

until the autumn in the King Edward VII Gallery

MEDIEVAL ROMANCES

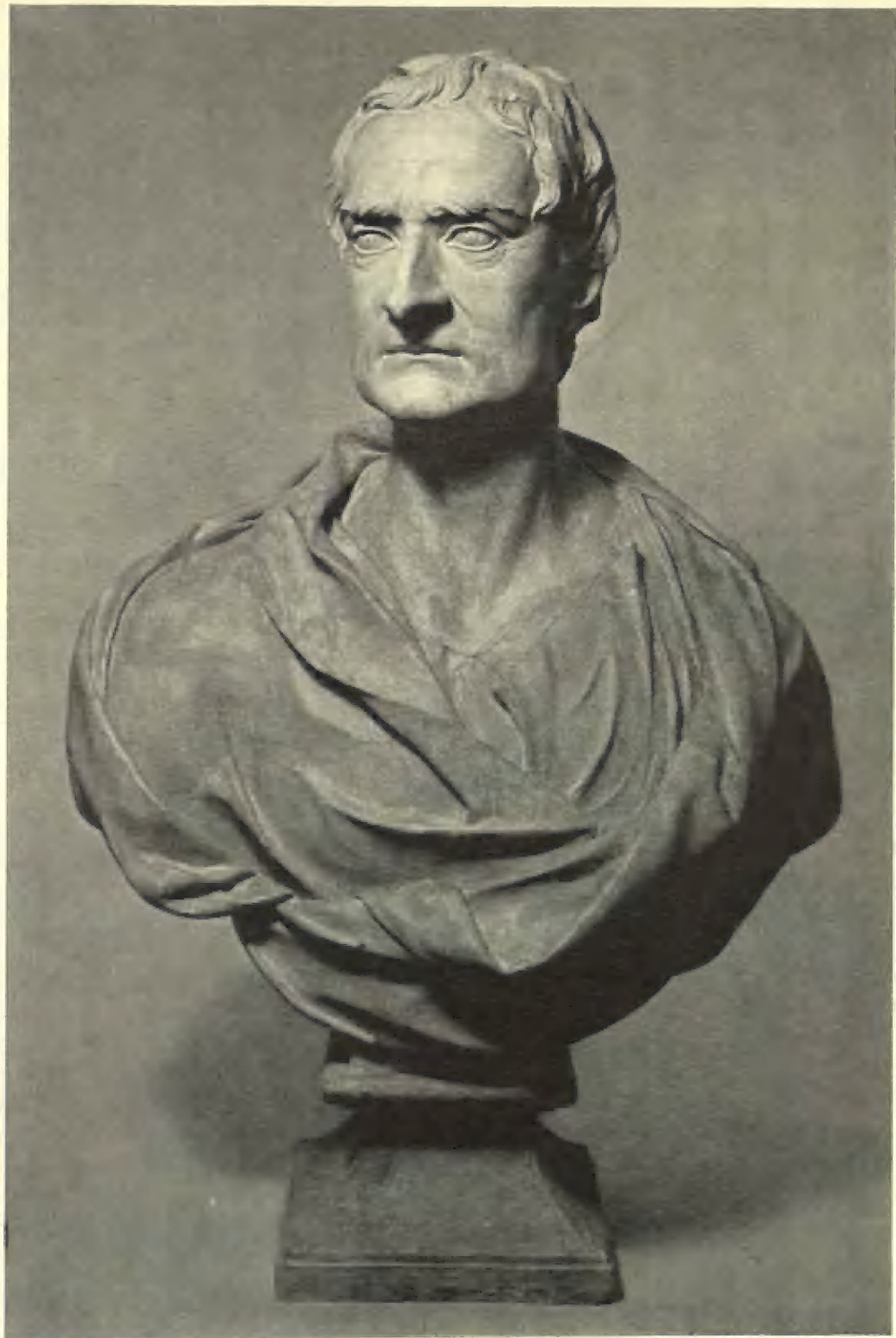
September to December 1965 in the Grenville Library, Department of Manuscripts

BUST OF NEWTON BY ROUBILIAC: THE LOST TERRACOTTA MODEL REDISCOVERED

The earliest work of the great sculptor, Roubiliac (1705[?]-62), long thought to be lost, has been rediscovered and placed on exhibition in the King Edward VII Gallery of the British Museum. It is the terracotta model for the marble bust of Newton that Roubiliac carved for the Royal Society before 1738. This terracotta model has been temporarily lent to the British Museum by the Astronomer Royal and will be returned to the Royal Observatory in December 1965.

The first owner of the terracotta model was Dr John Belchier, F.R.S., who in 1785 bequeathed it to the Royal Society 'in order to have it placed at the Observatory in Greenwich Park'. It has remained in the possession of the Astronomer Royal ever since. At some time between 1831 and 1840 it was broken and the repairs were hidden beneath layers of paint with the result that it was thought a plaster copy until last year when it was brought to the British Museum for examination. After cleaning and restoration it is now revealed as one of the most sensitively modelled works of Roubiliac.

According to Dr Belchier it 'was made under the eyes of Mr Conduit and several of Sir Isaac Newton's particular friends by Roubiliac'. Mr Conduit, Newton's nephew and successor at the Mint, died in 1737, but immediately on Newton's death in 1727 he had commissioned the sculptor Rysbrack (1693[?]-1770) to execute the Newton ornament in Westminster Abbey. A terracotta bust of Newton after the Rysbrack version formed part of the collection of Sir Hans Sloane, one of the collections on the basis of which the British Museum was founded in 1753, and this bust is now exhibited for contrast beside the Roubiliac terracotta model from the Royal Observatory. Although these two heads of Newton by Rysbrack and Roubiliac were executed within a few years of each other, a surprisingly different emphasis of character is conveyed by their two great sculptors.



TERRACOTTA BUST OF SIR ISAAC NEWTON (1705[?]-62)

Carved by Louis-François Roubiliac before 1738. It is the earliest documented work executed by Roubiliac after his arrival in England. It represents the model for the marble bust which Roubiliac carved for the Royal Society where it still stands.

TREASURE TROVE

Objects of gold or silver (including coins, plate and bullion) which have been hidden in the soil or in buildings, and of which the original owner cannot be traced, are Treasure Trove, and by law the property of the Crown.* It is of great importance for historical and archaeological reasons that any such finds should not be concealed, but should be reported and handed over in their entirety to the proper authority: a finder who fails to do this may be guilty of a criminal offence.

The proper authority is the Coroner for the district in which the find is made; for he is the authority who inquires 'of Treasure that is found' and 'who were the finders' (Coroners Act 1887, section 36).

Anyone therefore who finds such objects should report them to the Coroner, either direct, or through the local police, or by writing to the Director, The British Museum, London, W.C.1, who will communicate with the Coroner. It is always to the finder's advantage to report his find at once; for, as the law is now administered, he receives either the find back, or its full market value, as a reward for doing so. If the Coroner decides that more than one person was concerned in the finding, then the reward may be divided; but it should be emphasized that the reward is made to the actual finder(s) and not to the owner or occupier of the land.

When a find has been declared Treasure Trove it is dealt with in one of several ways: if it is not required for any museum it is not retained, but returned to the finder to dispose of as he will; or, if he so desires, the British Museum will arrange to sell it for him at the best price obtainable. If, on the other hand, the find or any part of it is retained for a museum, the finder is given the full market value of what is retained, while anything not retained is dealt with in the manner just specified.

Coins and other ancient objects of copper, bronze or any other base metal are not Treasure Trove; and finds of this nature need not be reported to the Coroner (though there may well be a duty to report them to the police or to the owner of the land or building where they are found). The British Museum or the appropriate local museum is always glad to hear of such finds, and, if they are reported, may in suitable cases purchase them direct, or advise on their disposal.

Any other information may be obtained from the Director, The British Museum, London, W.C.1.

* Unless (as in some rare cases) the 'Franchise of Treasure Trove' has been expressly granted to a subject in so far as finds of a particular locality are concerned, and in the County Palatine of Lancaster. In the latter and in certain duchy liberties outside the County Palatine the Franchise is vested in the Sovereign in right of his duchy and not in the Crown.

THE BRITISH MUSEUM TRUSTEES

The Trustees of the British Museum announce that they have appointed Dr Kathleen Kenyon, C.B.E., Principal of St Hugh's College, Oxford, to their Board.

LUNCH-TIME LECTURES AT THE BRITISH MUSEUM

The British Museum began recently a new service for the public. From Monday to Friday of each week, except for public holidays, lunch-time lectures take place, lasting from 1 to 1.15 p.m., on some object or group of objects of particular interest.

A monthly list of the subjects for these lunch-time lectures may be obtained free of charge from the Museum. The new programme will be additional to the lecture-tours and lantern lectures at 11.30 a.m. and 3 p.m. each weekday (Saturdays included).

COMPLETION OF STUDIES FOR SUB-DEPARTMENT OF PREHISTORY AND ROMAN BRITAIN

The first stage of rebuilding in the Central Saloon area and of the transfer of the Sub-Department of Prehistory and Roman Britain into the new accommodation was completed during the last week of May. Studies for the Deputy Keeper-in-Charge and two Assistant Keepers and an office for the Deputy Keeper's Secretary were occupied. These rooms form the upper of two floors now built above a range of Printed Books offices, lying on the west of the passage between the Front Hall and the Reading Room.

The new workshop on the floor below will be occupied very shortly.

The building of the new galleries, storage area, students' room and other accommodation in the main Central Saloon area is proceeding according to schedule.

The British Museum popular handbooks Reviews:

Persian Illustrated Manuscripts by G. M. Meredith-Owens and *Etruscan Bronze Utensils* by Sybille Haynes are additions to a brilliant little series which I have already starred in this column. Notably good pictures. OLIVER WARNER in the *Tatler*

Commonwealth Stamp Design, 1840-1965, by James A. Mackay. This book, published by the British Museum, adheres faithfully to the title and describes in forty-two pages of text an evolution of stamp design from 1840 onwards. Many early designs were artistically primitive, but as time went on the De la Rue 'standard' patterns emerged, only to be replaced by the late Georgians. What happened after about 1940 is discussed in the final chapter. Sixteen well-produced plates accompany the text. *Philatelic Journal of Great Britain*

SAXTON'S COUNTIES OF ENGLAND AND WALES

The following maps from Saxton's Atlas have recently been reprinted:

Cheshire—1577
Denbigh and Flintshire—1577
Monmouthshire—1577
Northumberland—1576
Pembrokeshire—1578
Radnorshire, Brecknockshire Cardiganshire and Carmarthenshire—1578
Glamorganshire—1578
Montgomeryshire and Merionethshire—1578

This completes the collection of thirty-five maps, each published at 7s 6d, with the exception of Yorkshire, at 10s 6d.

A REVIEW

FROM THE JOURNAL OF SEMITIC STUDIES, 1964

Cuneiform Texts from Babylonian Tablets in the British Museum, Parts XI and XII 1962 (reprinted). Pp. ii + 50 plates each. (Trustees of the British Museum, London. Price 25s. each.)

Cuneiform scholars are under a permanent debt of gratitude to the British Museum for the 42 volumes of this series, which is the longest run of cuneiform texts ever published. Recently the Museum has instituted a policy of keeping them in print by reprinting where necessary, and of maintaining low prices so that students and others can afford to own them. Such enlightenment merits unstinted praise. As a result of this policy, all the volumes up to XII are now available again, and the other missing ones will be reprinted in order. The two under review contain lexical texts of various series in the clear, reliable copies that are the hallmark of all the volumes. These are standard texts which will never get out of date, and for all cuneiform scholars who do not already own them, all that need be said is, Buy and use! Personalities intrude very little in this long series. From the introductory pages of the volumes under review, it can be learnt that the copies were made by the late Campbell Thompson when E. A. Wallis Budge was Keeper of the Department of Egyptian and Assyrian Antiquities. But it is nowhere stated that the reprinting has been initiated and carried through by the present Keeper of the Department of Western Asiatic Antiquities, Dr R. D. Barnett, a fact which should therefore be given here. Thanks to his capable administration further volumes of the series are also in preparation. May one express the hope that other museums which have published long series of cuneiform texts will follow this lead and keep them in print so that the younger generation of scholars will have the opportunity to buy them?

W. G. LAMBERT

RECENT ACQUISITIONS BY THE DEPARTMENT OF PRINTS AND DRAWINGS

The most important of the recent acquisitions by the Department of Prints and Drawings is a sketch-book containing 76 leaves of drawings, manuscript notes and verses, by Samuel Palmer (1805-81). This book bears the date July 15, 1824, and comes from the so-called 'Shoreham period', during which Palmer attained his highest creative achievement. There were originally about twenty such sketch-books, but all of them except this one were destroyed by the artist's son.

The Department has also acquired a sheet of studies in red chalk and pen and ink by the Florentine painter, Il Bachiacca (1494-1557), whose drawings are rare—only thirteen being listed in Berenson's *Corpus of Florentine Drawings*.

The Museum's collection of works by William Blake has been increased by the generous gift, from Mr George Goyder, of a very early drawing representing the *Death of Earl Godwin*. This was presumably made when Blake was a student at the Royal Academy Schools, and was exhibited at the Royal Academy in 1780.

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February 10, 1965. Dickens, an excerpt from GK III, 72 pp, 13½" × 9", reprint of 1960 edition, 14s 0d

March 1, 1965. Cuneiform Texts from Babylonian Tablets.

Part XIV, 50 plates, 13½" × 8½" half cloth, reprint, £1 5s 0d

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Catalogue of Additions to the Manuscripts, 1848-53, 576 pp, 10¼" × 6½" cloth (reprint), £3 10s 0d

April 14, 1965. Dante Alighieri, 1265-1321, an exhibition to celebrate the seventh centenary of the poet's birth, 6d

April 20, 1965. Commonwealth Stamp Design 1840-1965 by J. A. Mackay, 32 pp, 16 plates, 5s 0d

Early Gothic Illuminated Manuscripts in England by D. H. Turner, 32 pp, 16 plates, 4 plates in colour, 5s 0d

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May 4, 1965. Henry Christy, a pioneer of anthropology, exhibition catalogue, 6d

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July 19, 1965. Short-Title Catalogue of Dutch Books, £2 10s 0d

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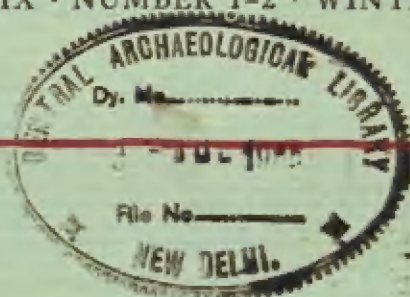
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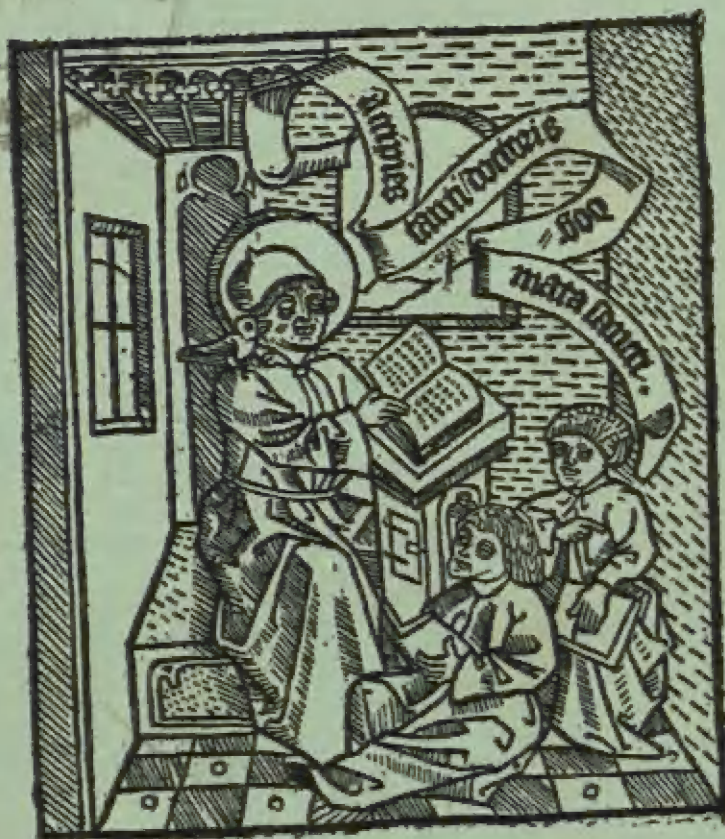
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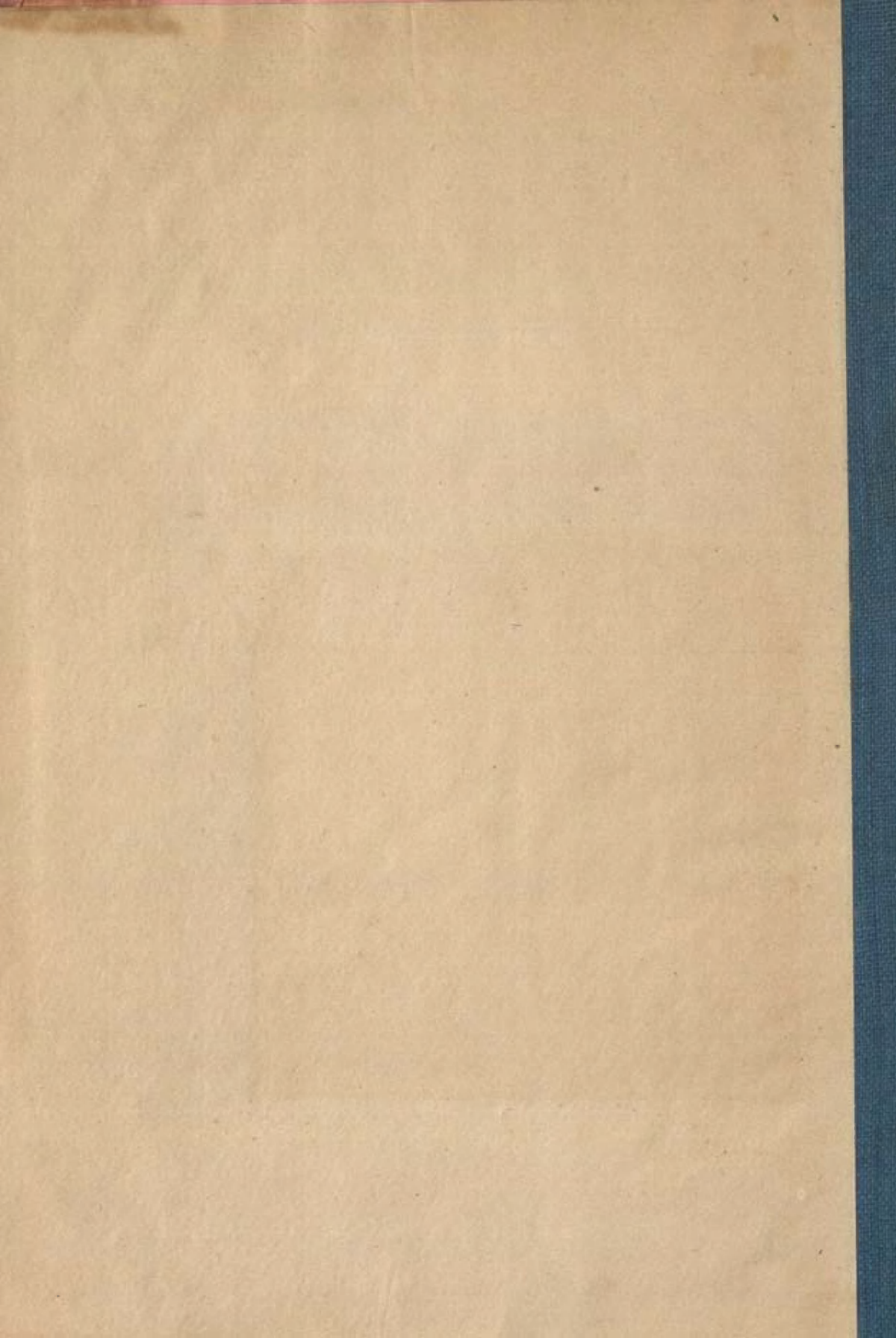
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